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WANTED, First-class Musical Attractions, Feb. 20 (through obliging a manager), July 17, on, with exceptions.
HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

WORTHING THEATRE.
WORTHING THEATRE.
WORTHING THEATRE.
WANTED, First-class Attraction, Week commencing Feb. 6,
Week commencing Feb. 6,
Week commencing Feb. 6,
Week commencing Feb. 6,
March 6, 13, and 3 nights March 20.
Address C. A. SEEBOLD, as above.

WANTED, Attractions, Monday, Feb. 6 and 13. JACK ARNOLD, Victoria, Lye. 'Phone: Lye 70.

GRAND THEATRE, LEEK, STAFFS.
WANTED, First-class Musical Comedies, for immediate and various dates onwards, 3 days.
All particulars to ALLAN MILTON, 6, The Quadrant, Buxton.

PERTH THEATRE.
WANTED, through obliging, First-class Attractions, Feb. 27, March 6, 20.
Apply, T. H. SAVILE, The Perth Theatre.

WANTED, Good West-End Farce or Comedy, on Royalties.
Box 463, "The Era."

HER MAJESTY'S THEATRE, WALSALL.
Vacant April 10 (Good Friday week).
WANTED, Musical Attraction only. Twice Nightly.
Apply, W. J. ANDREWS, Her Majesty's Theatre, Walsall.

HER MAJESTY'S THEATRE, CARLISLE.
WANTED, First-class Attraction, Feb. 20 (to oblige), also March 13 (?), 27.
No Dramas, but Good Revue Entertained.
Address, ERNEST STEVENS, as above.

WINTER GARDENS, NEW BRIGHTON.
Feb. 13 Vacant. Also (possibly) April 24.
WANTED, First-class Attractions.
Wire, A. DOUGLASS.

OLDHAM GRAND THEATRE.
The Premier Theatre of Lancashire.
Wanted, a Musical Attraction, April 17, to try and oblige a Manager.
WANTED, Twice-nightly Pantos. for next season. Write where to be seen.
Address, ERNEST DOTTRIDGE, "Merivale," Clifton Drive, St. Anne's-on-Sea.

THEATRE ROYAL, ALDERSHOT.
WANTED, First-class Attractions, April 3, 17, May 8, 15, 22, 29 June 12, 19, and 26. J. GLADWIN, Empire, Kingston-on-Thames.

WANTED, First-class Attraction, Feb. 13. Also First-class Shows for the North, Feb. 20, on.
HAMILTON BAINES, T.R., Bristol.

WANTED, First-class Musical Attraction. Company.
Feb. 20.
Excellent date.
NEVILL GRAHAM,
16, Margravine-gardens, Baron's Court, London, W.6.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

"SCANDAL."
WANTED, Spring Dates.
Apply,
ARTHUR HARDY,
89, Pall Mall, S.W. 1.

WANTED, Monday next, and various, on.
Ivy Maurice's Unique Repertoire Company.
Three Performances in One.
DRAMA, VARIETIES, AND FARCE.
The Greatest Attraction Touring To-day.
Wire, MAURICE, Regent Theatre, Longton, Staffs.

WANTED, First-class Theatres.
"DADDALUMS."
From Wyndham's Theatre, W.C.
Including Edward Irwin and first-class Company.
Vacant, Feb. 13, 20 27, March 6, onwards.
A. MELVILLE, Lyceum Theatre, W.C.2.

WANTED, Monday next, Feb. 6, the Big Comedy Show, "STOP WINKING." Wire, McELROY, Greyhound Hotel, Gravesend.

C. A. STEPHENSON'S Musical Productions. 7th year of tour.
WANTED, Feb. 6, 13.
"ALADDIN."
"A SPANISH ROMANCE."
Wanted, Feb. 27, onwards.
C. A. STEPHENSON.
This, T.R., Torquay.

ALBERT DE COURVILLE'S Production.
"THE VERY IDEA."
With Easten Pickering.
WANTED, March 6, 27, April 17, 24.
HALDANE CRICHTON,
New Theatre, Port Talbot.

WANTED Known, Wire for Monday, "THE BURLESQUERS" Vaudeville Play Co. THOMPSON, Palace, Whitstable.

WANTED, Monday Next, Feb. 6, also Feb. 13 (precede Yarmouth).
"GIRL O' MY HEART."
"GIRL O' MY HEART."
Romantic Musical Play.
Thanks Taunton, Bury St. Edmunds, Wombwell, Worksop, and Ilkeston for offers of 30th.
Wire for Monday Next.
GEO. A. DE GRAY,
Palace T., Battersea, S.W.

The Successful Attraction,
"A TRIP TO PARIS."
"A TRIP TO PARIS."
"A TRIP TO PARIS."
"A TRIP TO PARIS."
"A TRIP TO PARIS."
"A TRIP TO PARIS."
"A TRIP TO PARIS."

WANTED, Monday, 1st, Feb. 6, through misunderstanding.
Printing ready.
Wire. Wire.
Pavilion, Ashington, Northumberland.

WANTED, Picture Hall, Small Theatre, where money can be taken, for small production of "Little Jack Horner," in 10 scenes. A pantomime with big thing carried; frame 18ft. x 12ft. Wire or write for Monday next, Feb. 6, also Feb. 13, Alexandra Theatre, Swadlincote.

THEATRES WANTED.

THOS. C. DAGNALL'S TOURS.

The Outstanding Success of the Present Season.
"AMBROSE APPLEJOHN'S ADVENTURE."
By Walter Hackett.

Now passing its 250th performance, and still playing to capacity. Three Companies of this great success are being sent out, and

The following dates are vacant for Autumn, 1922: Aug. 14 and 28, Sept. 18 and 25, Oct. 2.

WANTED, First-class Theatres.

"LORD RICHARD IN THE PANTRY."
By Sydney Blow and Douglas Hoare.
From the Criterion Theatre, London, where it ran for nearly 600 performances.

Three Companies of this successful play have been continually touring, and will be again sent out in the Autumn of 1922.

The following dates are vacant in the various Companies:
Aug. 7, 14, 21, and 28, Sept. 4, Oct. 2, 9, and 30, Nov. 6.

All communications to THOS. C. DAGNALL, Criterion Theatre, W.

"BETTY AT BAY."
The Strand Theatre Success, will shortly be sent on tour.
Dates from March 6, onwards, Summer and Autumn.
The play has been specially strengthened for provincial audiences.
Second Year of Touring.
The powerful human play, with music. "THE DAWN OF HAPPINESS."

WANTED, Feb. 13, onwards.
A company of recognised artists engaged.
Ernest Wingfield. Sidney Arnold.
Ernest Dare. Sidney Jones.
Frederick Elvin. Nita Corri.
Gerald de Beaupaire. M. Lowe-Dare.
Ralph Hardy. Graham, Edwins, &c.
Play 3 or 6 nights each.
First-class Productions.
Play once or twice nightly.
No person has any authority to offer these attractions except
HUGH BERNARD, A.T.M., 78, Somerleyton-road, Brixton, S.W.9.

WANTED, Theatres.
Feb. 6, on.
Feb. 6, on.
Feb. 6, on.
"PEDLAR'S PIE."
"PEDLAR'S PIE."
"PEDLAR'S PIE."
"PEDLAR'S PIE."
"PEDLAR'S PIE."
"PEDLAR'S PIE."
A NEW STYLE OR ENTERTAINMENT WITH AN IRRESISTIBLE PUBLIC APPEAL.
Refer to Mr. A. S. Piggott, Playhouse, Liverpool; Mr. J. Herbert Jay, Kingsway Theatre, London; Mr. John E. Saxby, Winter Gardens Pavilion, Margate; Mr. Leslie Henson, Winter Garden Theatre, London.
Few Immediate Vacancies.
Also booking Spring and Autumn Dates.
All communications, LOUIS RIHLL, This week, Gaiety, Hastings. Next, 47, Strand, W.C.

The "Real Thing" in Western Play.
"YOUNG BUFFALO,"
Supported by a specially selected company of English and American Artists.
The Lyceum Theatre Production.
"THE SAVAGE AND THE WOMAN."
By Arthur Shirley and Ben Landeck.

WANTED, First-class Theatres, with large holding capacity, April 24, May 1, 8, 15, 29.
A. MELVILLE, Lyceum Theatre, W.C.2.

WANTED Known, Ben Greet and the Ben Greet Players, for Shakespeare Festival, April 17 and 24 (23rd birthday).
Letters,
CYRIL GRIER,
Theatre Royal, Guildford.

WANTED, No. 1 Theatres or Music Halls, for Two Big London Productions.
Feb. 27, March 13, 27, April 3 and 17.
HORSFIELD, Offices 21 and 22, 26, Charing Cross-road, W.C.2. Telephone, Gerrard 7167.

"THE JEFFERSONS." 5th year of tour.
"THE PARTNERS."
Wilfrid Shine in his original characters.
WANTED, March 20, April 17, 24, Aug. 14.
Three nights each play if desired.
A. DOUGLASS,
Winter Gardens, New Brighton.

JACK ARNOLD'S Gorgeous and Successful Panto., "ALADDIN."
WANTED, Feb. 13, 20 (follow Carlisle and Blyth). Wire, Vic., Lye.

BEARD FRANCIS' REVUE, "CINDERS."
WANTED, Feb. 6 and 13 (to follow Empire, Bristol).
Refer Harry Day, Esq.
Apply, EDWARD GRANSTON, 19, Sackville-street, Piccadilly, W.

THEATRES WANTED.

WANTED, Feb. 20 (to follow Eastbourne).
For
"LIZZIE."
"LIZZIE."
Wire, BERT ABBOTT, This, Empire, Woolwich. Next, Hippo., Dover.

For other Theatres Wanted see Displayed Wanted Section.

NOTE.—For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

WANTED, a lady for Eliza Harris and Cassie, dual rôle, and gent. for Phineas Fletcher, rehearse Feb. 7, T.R., Bury St. Edmunds. Photo, references, full particulars, SIDNEY RENNEF, 10, St. George's-road, Edmonton, N.9. No callers please.

WANTED, a Juvenile Actress. Experienced in Shakespeare. Tall. Letters, CYRIL GRIER, Theatre Royal, Guildford.

WANTED, Smart Soubrette and Dancer. Also Tall Chorus Ladies. Must be dancers. Call, 12 o'clock to-day, Wednesday and Thursday, SHENTON, Duke of Argyle, Great Windmill-street, W.C.

WANTED, Sopranos, Contraltos, immediately. THOMAS, 69, Gloucester-street, Victoria, S.W.

WANTED,
FIRST-CLASS HARPIST (LADY) AND SOPRANO OR CONTRALTO, FOR CLASSICAL MUSICAL ACT.
APPLY IN FIRST INSTANCE, WITH PHOTOS., TO
NEVILLE RAVEL,
GRAND THEATRE,
OLDHAM.

WANTED, smart young Juvenile Man for part in Scots sketch.
Those in Glasgow apply 88, Millbrae-rd., Langside, 12, Wednesday.

WANTED, Cinema Artists, all lines, for forthcoming British productions. Apply, MAITT & MYERS, Variety and Cinema Artists' Agents, Angle House, 1, Litchfield-street, W.C. Regent 5754, 3917. Telegrams, "Maimye, Piccy." Will artists known to me write, enclosing photograph?

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-street, W.1. 'Phone, Regent 4329.

WANTED, a Juvenile Actor, with some knowledge of Shakespeare. 5ft. 10in. Letters, CYRIL GRIER, Theatre Royal, Guildford.

WANTED, for Stock, twice nightly, Artists in all lines. Also Leading Man and Lady, Heavy Lady and Gentleman, first-class Comedian, and good Character Actor. To rehearse immediately. Send photos, stating age, lowest terms, and refs., HAMILTON BAINES, Theatre Royal, Bristol.

ARTISTS' WANTS.

WANTED, Engagement by Lady Vocalist, Mezzo-Contralto, or would join refined Concert Party. Box 336, "The Era."

WANTED Known, FLORENCE LOUIE FLORENCE, Comedienne, at lib. for revue, concert parties, or small halls. Offers, c/o "Vine Inn," Evesham-street, Redditch.

WANTED Known, Star Comedian will produce, manage, book, and star if good show on sharing basis. STAR, 1 Barrington-road, S.W.9.

WANTED Known, for revue or panto., first-class Acrobatic Comedian; played first-rate shows in Australia and Africa; black-faced page my speciality; can open immediately. ALVARETT, 141, Coventry-road, Birmingham.

WANTED Known, Gentleman, young, Character Actor, Mimic, good voice, seeks Position, stage or concert party. Write R., 81, Vassall-road, Brixton, S.W.9.

MUSIC HALL ARTISTS WANTED.

WANTED, Big Comedy Acts, for Feb. 13, Empire, West Bromwich, impossible fancy terms as combination, so please quote absolute lowest net, with date sheet, to LINGA SINGH, Hippo., Wigan. Next, Pal., Oldham.

MUSIC HALL ARTISTS' WANTS.

WANTED KNOWN, IT TAKES A GOOD ACT TO PLAY TWO WEEKS IN A TOWN.
CELLSUS.
CELLSUS.
CELLSUS.
The White Wizard.
The White Wizard.
Owing to the stupendous success made at the Hippodrome, Lowestoft, last week, especially retained by Mr. Rayne for Mr. Worland S. Wheeler to Star again this week.
CELLSUS, THE WHITE WIZARD, A BRILLIANT BEAUTIFUL AND HUMOROUS SHOW presented with that distinctive PERSONALITY that ensures the act getting over, and really delighting an audience.
I have only a few vacancies for some time, viz. Feb. 20, March 27, and April 17 (North preferred). Wire or write, next week, Co-op. Hall, Widnes.

WANTED, Monday and Feb. 13, 20, 27, TOM FRANKS, the Great Comedy Ventriloquist, the originator of the boxing and wrestling figure; and BUSONI, the Anglo-Italian musician. Two First-class acts. Own set. One or both. Wire, Metropole, Manchester.

GEORGE McNALLY.
WANTED Known, Open to accept Comedy Part. First-class productions only. This, Opera House, Tunbridge Wells. P.A., 43, Doddington-grove, S.E.17.

WANTED, Monday Next, and onwards, with exceptions, by FRED WARDLE, Cartoonist. The best quick sketching act in the business. The only act to its time. FRED WARDLE, Pavilion, Whitechapel. 'Phone, Avenue 3898.

CARRIE and DICK, in Athletics Extraordinary.
WANTED, Monday next (North preferred). Wire, Co-op. Hall, Widnes. P.A., 6, Barton-street, Moss Side, Manchester.

WANTED, Feb. 13, on, THE TWO BOHEES, Chocolate-coloured Entertainers, in harmony, patter, and dancing; son of the late James Bohee, of Bohee Bros. The Nest, Chapel-street, Bobbers Mill, Nottingham.

WANTED, Monday Next, by DERRY AND SLOAN (Arthur and Gert.), Modern Entertainers, with Vaudeville's Greatest Eccentric Dance (according to critics). Wire, Hippodrome, Leeds.

MUSIC HALL ARTISTS' WANTS.

WANTED, Feb. 27 and March 6, by ATLAS VULCANA GIRLS (to follow Belfast). This, Gosford Lodge, Fulham. 6th, Alh., Belfast.

THE ZILLAH FOUR.
THE ZILLAH FOUR.
Refined Vocal and Musical Act.
WANTED, Monday next; also 13th.

Including Soprano, Comedienne, Piano, and Violin. Can follow anything in this line. Wire, ZILLAH, Empire, Stranraer.

RUBY COSTELLO
presents
THE ELSTONE SEXTETTE.
WANTED, Monday next, through termination of panto. Also Feb. 13. Six charming young ladies, in their refined vocal and dancing act, including skipping-rope, schottische, toe, and acrobatic. Real workers. Expensively dressed, &c. Wire, wire, wire. Hippodrome, Mexborough, Yorks.

CIRCUS ARTISTS WANTED.

WANTED Circus Artists, in all lines, and Band. All coms.,
T. FOSSETT,
Lonesomford, Henley-in-Arden.

CIRCUS ARTISTS' WANTS.

WANTED, by ARTHUR PLANT, the original Circus Strong Man, Tenting Season; 2 acts, new Strong Act; also Plant & Partners, Comedy Musical Acrobats. Address, this and next, 64, Gold-street, Wellingboro'.

WANTED Known, R. HEARNE, late of Two Hearnes, at liberty for Tenting Season, 1922. Comedy Hand-jumping Act, Agouste and Talking Clown, with original entrees. Conclude pantomime season this week at Alexandra Theatre, Stoke Newington, London. Offers invited. P.A., 26, Rhiedal-terrace, Islington, London, N.1.

WANTED Known, at liberty for Circus Tenting Season, with good Band (any number) and up-to-date music. Thoroughly understands Circus business. BANDMASTER WILL CYRUS, 12, Doris-street, Kennington-road, London, S.E.11.

MUSICIANS WANTED.

WANTED, Violinist-Conductor, also Pianist, for hall in seaside town, West of England; experienced Trio or Quartette entertained; pictures and variety. Twice nightly; one matinée. Good library essential. Reasonable terms for small town. Write, full particulars, age, salary, and references, Box 467, "The Era."

WANTED, superior Orchestra Conductor for large Super Cinema, Manchester. Please state experience, terms, present position (in confidence). Apply, Box 466, "The Era."

WANTED, good Repet. Violin, able to lead at times; also used to all standard works; to open Feb. 13. Apply LOUIE GREEN, Mus. Director, Empire, Cleethorpes.

WANTED, Violin-Rept., either sex, able to lead; permanent; audition Wed., 11 to 1. GRAND PALACE, Poplar.

WANTED, Repet., gent. Audition 11 a.m. to-day (Wed.). APOLLO CINEMA, Stoke Newington.

WANTED, good Violin-Rep.; S.E. London cinema; evenings only. State full particulars and terms. Silence polite negative.

Box 443, "The Era."

WANTED, a Good Rep. Violinist, to Play for Pictures, about 31 hours a week, including Sundays. State age, references, full particulars, and lowest terms. Permanency to suitable person. C. A. SEEBOLD, The Dome, Worthing.

WANTED, Violinist-Leader, for seaside orchestra in high-class cinema. Write, stating wages, experience, and when free, to Box 442, Maxwell Agency, 9-11, Cursitor-street, E.C.4.

WANTED, Leader; Varieties. Terms £3 5s. Apply, WHITTAKER, M.D., Tivoli, Barrow.

WANTED, lady Violinist for Shepherd's Bush; 8 till 10.30 every evening; Jazz Violinist preferred; open immediately. Lowest terms to ABBOTT, 47, Uxbridge-road, Shepherd's Bush, W.

WANTED, really good First Violin (either sex); no Sundays; permanency. Apply, with instrument, after 3 o'clock. PALAIS DE LUXE CINEMA, Wood Green, N.

WANTED, experienced Violinist for Trio, cinema, S.E. Coast. Age, refs., and photo. A. MELLOR, c/o Mackenzie, 281, St. George's-road Glasgow.

WANTED, good Amateur Violinists, 'Cellist, &c., to practise with Orchestra now being formed. Write, S. G., 20, East-road, London, N.1.

WANTED, good Violinist, as Sub-Leader, for hotel in Manchester; must be smart and thoroughly experienced.

Apply M. D.,
3, Daisy-avenue, Longsight, Manchester.

WANTED, Violinist, for Cinema in Eastern Suburb (local preferred). Write, experience and salary required, L. C. C., 1, Plashet-road, E.13.

WANTED, good Violinist, Orch. Pianist, and Relief Organist-Pianist (3 manual), for pictures. State terms, Box 456, "The Era."

WANTED, First Cornet, experienced Varieties; to open Feb. 13, 1922. Terms £3 10s.; M.U. only. J. WHITELOCK, Mus. Dir., Argyle Theatre, Birkenhead.

WANTED, first-class 'Cellist; cinema, 6 nights weekly; permanent position; £4 10s.; open Monday next. State age, &c., to M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, Good 'Cello (Lady or Gent.), for Trio. Open Monday. Apply, PICTURE PLAYHOUSE, Guildford.

WANTED, to Open Monday, Feb. 6, experienced 'Cellist (gent.). Must be familiar with the highest class of music. Good sight reader essential. Once nightly and one matinée. Those out for fancy prices, save stamps. Apply, with refs. and lowest terms, to MR. F. J. SHAW, A.R.C.M., Musical Director, Scala Cinema, Boston, Lincs.

WANTED, First-class Organist for Cinema at popular Seaside Resort, with considerable Mu-tel organ experience; permanent engagement. Write, stating terms, musical library, qualifications, &c., to W. D. COOPER, 210, Strand.

WANTED, EXPERIENCED ORGANIST FOR HIGH-CLASS CINEMA, USED TO SOLO AND ORCHESTRAL STUNTS; UP-TO-DATE PIPE ORGAN. GOOD SALARY. FULL PARTICULARS, BOX 425, "THE ERA."

WANTED, Organist (Reed); used to high-class music; six evenings, one matinée; salary £4 5s. Apply, stating when can commence, M. D., The Picture House, Dumbarton.

WANTED, Reed Organist. Six evenings. State terms to Box 460, "The Era."

WANTED, Good, Experienced Organist (used to pictures). Audition 3 p.m. Apply, M. D., Kingsland Empire, High-street, Kingsland, N.

MUSICIANS WANTED.

WANTED, at once, brilliant Solo Pianiste (lady); capable of playing effectively to pictures; about 4 hours daily; not Sundays; permanent if suitable. Full particulars and terms in first letter to MANAGER, The Cinema, Guildford.

WANTED, Pianist, Reed Organist, for cinema; twice nightly; Class B hall; A.M.U. wages. QUEEN'S, Hexham.

WANTED, Pianist, for small cinema; open Sundays. Lowest terms by letter to ARCADIA, Finchley-road, N.W.3.

WANTED, for Fulham Grand Theatre, Cinema, experienced Pianist, lady or gent., permanent engt. MUS. DIR., Fulham Grand Theatre.

WANTED, experienced Orchestral Pianist, to deputise every Wednesday evening, 7-10.30. Apply AMHERST HALL CINEMA, High-street, Kingsland, N.1.

WANTED, for café, brilliant Orch. Pianist; 4 to 6 and 7 to 9 daily; no Sunday; £4 10s. State age, &c., to M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, smart Pianist, for small revue; must arrange MSS. Photos, pars., lowest terms, MANAGER, 6, Melbourne-street, Coalville, Leics.

WANTED, a first-class Ladies' Drummer, for West-End café; evenings only; good appearance essential. Write or call, M. D., 38, Bolingsbroke-road, Shepherd's Bush.

WANTED, Double Drummer, for cinema and ballroom when required; Class B hall; A.M.U. terms. QUEEN'S, Hexham.

WANTED, First-class Drummer, with tymps. and effects, for South Yorks. cinema; six evenings and two matinées. Salary £3 15s. and half salary matinées. Age and refs., address Box 464, "The Era."

WANTED, Good Double Drummer, with effects. State age, &c., to HORACE MARSHALL, Empire Theatre, West Hartlepool.

WANTED, for London Restaurant, Quartette (ladies or men), comprising Violinist (Leader), Repetiteur, 'Cello, and Piano, or gingly; hours 6.45 to 9.45; seven evenings in week. Only first-class musicians, with orchestral experience need apply. Full particulars and salary to Box 465, "The Era."

WANTED, immediately, Violin Conductors, Repets., 'Cellists, and Pianist, for London and Provinces, also Good Drummer. Nights only (London cinema). Apply, with full particulars (letters only), to CHAS. MORTIMER, 17, Keats-grove, Hampstead, N.W.3.

WANTED, Sunday next, and every Sunday, for Angel district, Violinist, Pianist, Organist; either sex; state lowest fee, orchestral experience; audition by appointment. M. D., 107, Brockley-grove, Clapham Park, S.W. 4.

WANTED, Leader, Repetiteur, 'Cellist, Clarinet, and musicians; all instruments. Audition, Thursday, 2 to 4. 44, Telford-avenue, Streatham, S.W. 2.

3rd (LONDON) ROYAL CORPS OF SIGNALS, ELVERTON-STREET, WESTMINSTER, S.W.

WANTED, for above Corps, efficient Musicians; all instruments. Apply, W. J. SENIOR, 121, Buchanan-gardens, Harlesden, N.W.10, or to Headquarters, Wednesday evenings, 7.30 to 9.

BOROUGH OF CHELTENHAM.
WANTED, Orchestra.

The Cheltenham Corporation invite Tenders for a Military Orchestra, from May 15 to September 16, 1922, twelve performances of 2 hours per week, to include 6 morning and 6 afternoon or evening performances, at the option of the Concerts Committee.

The Orchestra shall consist of 16 men and Conductor in the morning, and 20 men and Conductor in the afternoon or evening.

Tenders to be addressed to the SPA MANAGER, Municipal Offices, Cheltenham Spa, stating terms and proposed combination.

No tender will be considered which deviates from the above-mentioned requirements, and must be received not later than Monday, February 20.

The Corporation do not bind themselves to accept the lowest or any tender.

LONDON COUNTY COUNCIL.
WANTED, Bands.

Tenders are invited from Bands desirous of giving performances at the open spaces and dancing enclosures in parks and open spaces in the County of London during the Season 1922. Application must be made upon the official form, which may be obtained from the Chief Officer of the Parks Department, 19, Charing Cross-road, W.C.2.

Tenders must be endorsed "Tender for Band Performances," and must be sent to the Clerk of the Council, at the County Hall, Spring Gardens, S.W.1. Tenders received after 4 p.m. on Tuesday, February 14, 1922, will not be considered.

The Council does not bind itself to accept the lowest or any offer.

JAMES BIRD,
Clerk of the London County Council.

WANTED, Conductors, Musical Directors, Dance Pianists, and Leaders to write at once for particulars of our Orchestral Club. KEITH PROWSE & CO., LTD., Orchestral Dept., 42, Poland-street, London, W.1.

WANTED, Violin and Viola Players, for His Majesty's Grenadier Guards Band. Apply, DIRECTOR OF MUSIC, Soldier Home, Buckingham Gate.

WANTED, a few first-class Leaders, Pianists, 'Cellists, Contrabassists, for March to October session, liner orchestras; audition must be given. Terms on application, C. W. & F. N. BLACK, 14, Castle-street, Liverpool.

WANTED Known, Up-to-date Music on Hire, cinema and café. R. S., 6, Cumberland-mansions, West End-lane, Hampstead.

WANTED Known, Music on Hire, THE MOVIES LENDING LIBRARY. Excellent repertoire. 164, Queen's-road, Bayswater. Mon. and Thurs., 10.30 to 1 o'clock.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY. Cinemas, &c.; moderate terms Apply, "Elmwood," Atkins-road, Clapham-park, S.W. 12. 'Phone, Streatham 950.

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c.; cheapest in trade. GOLDMAN'S, 78-80, Ocean-road, South Shields.

WANTED Known, Orchestration, Composition, (String or Military) G. A. JAQUES, Borough Theatre, E. 62, Knox-road, Forest Gate, E. 7.

WANTED Known, Music on Hire for Cinemas; latest Tavans, Overtures, &c.; Bergs and Fox incidental music. Lowest terms. HARRY WESTROP, 158, Millfield-road, Clapton, E.5.

MAURICE PIENA, 55, High St., New Oxford St., W.C.2.
Phone: Gerrard 7236.

A "PERFECTA" STRING ADJUSTER FREE.

THE MINERVA STEEL VIOLIN E STRING.

The Minerva Steel E String is a new string with elastic support to protect the bridge. It is as soft toned as gut, and much stronger.

A well-known violinist writes: "Your steel Minerva strings are the BEST I HAVE EVER USED."

Price 3d. each; 2/6 per dozen; 30/- per gross.

PERFECTA STRING ADJUSTERS to take knob or loop, price 1/6 each.

WITH ONE GROSS OF MINERVA STRINGS WE SUPPLY A PERFECTA ADJUSTER FREE.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,

WOODFIELD-ROAD, PADDINGTON, W. (Three minutes from Westbourne Park Station).
'Phone, 5902 Hampstead.

Lessee and Manager,
WILFRED E. BOYCOTT.

This Agency and all classes are under the personal direction of Wilfred E. Boycott (late Manager for Fritz Kreisler, Jacques Thébaud, Harold Bauer, Madame Albani, Miss Marie Hall, Pablo Casals, &c., &c.).

Members of classes are trained by well-known and competent professors, who have no need to conceal their identity.

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MUSICIANS' WANTS.

WANTED, Engt., by Young Lady Orch. Pianiste, cinema; thoroughly experienced and reliable. DOROTHY MELLISH, 25, St. Albans-road, Harlesden, N.W.10.

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SECOND LIST OF SUBSCRIBERS, JUNE TO DEC. 31, 1921.

Officers' Association, per Actors' Association	£250	0	0
British Legion Relief Fund for ex-Service Men, per Actors' Association	200	0	0
In Memory of R. E. D.	80	0	0
Carte, D'Oyly	50	0	0
Harrison, Fredk.	25	0	0
Grand Theatre, Swansea	17	0	2
Actors' Association	12	12	0
Grand Theatre, Leeds	12	9	9
Howard, W.	10	10	0
Eccentric Club	10	10	0
Grand Theatre and Opera House, Leeds	8	16	6
Compton, Fay	8	8	0
Box Collection, Grand Theatre, Wolverhampton	7	10	0
Stafford and Co.	5	5	0
Reiss, Fritz	5	0	0
Miller, Douglas	5	0	0
Payne, Edgar	5	0	0
O.P. Club Aid Fund	5	0	0
Thorndike, Sybil	3	3	0
New Grand Theatre, Southampton	3	1	6
Braithwaite, Capt. L. W.	2	10	0
"Paddy the Next Best Thing" on tour, collected by Mr. J. Pitt Hardacre	2	4	9
Haslie, Jean, per Box Office, Royalty Theatre	2	2	0
Swan, Dr. R.	2	2	0
Wills, Madge	2	2	0
Watson, Horace	2	2	0
Graves, George	2	0	0
Stewart, T. McCausland	2	0	0
Theatre Royal, Edinburgh	1	18	6
McCarthy, Lillah	1	1	0
Victor, Fredk.	1	1	0
Proctor, Vernon	1	1	0
King, W. R.	1	1	0
Featherston, Vane	1	1	0
Howard, Sydney	1	1	0
Bartlett, J. J.	1	1	0
Low, Louisa	1	1	0
Besley, Rev. W. P.	1	0	0
Maxwell, Harold	1	0	0
Lester, Alfred (A Bet)	1	0	0
Cordiner, J. W.	0	10	6
Roe, Dan F.	0	10	6
Stirling, Marion	0	10	6
Beresford, Isabel	0	10	6
Beecher, Edward	0	10	6
Bentley, Clayton	0	10	6
Howitt, E. C.	0	10	6
Weston, Arthur	0	10	6
Russell, Mercia	0	10	0
Phipp, Scott	0	10	0
Mercandalli, Adeline	0	10	6
Brand, Sidney J. P.	0	5	0
"French Leave" Co.:—			
Grenville, Alfred	0	10	0
Dane, R.	0	10	0
Le Hay, John	0	10	0
Haines, Ernest	0	10	0
Stirling, Oscar	0	10	0
Leslie, S. Elwyn	0	10	0
Royter, Marie	0	10	0
Sinclair, Ronald	0	10	0
Fletcher, Dorothy	0	5	0
Benefits:—			
Percentage on Globe Theatre Matinée for London Hospital	17	5	0
Athenæum Dramatic Society, Crystal Palace District	11	4	3
Barnsley Operatic Society	1	1	0
Telewishes:—			
St. James's Theatre	0	6	6
Autographs:—			
Mr. Matheson Lang (2 amounts)	8	5	3
Miss José Collins	1	19	9
Sir J. Martin Harvey	1	4	6
Sir G. Du Maurier	0	2	6
Miss Violet Vanbrugh	0	1	0
Bequests:—			
Petter, Horace	1,000	0	0
Terry, Edward	317	9	2
Burroughs, Rev.	5	16	0

CHAS. I. COLTSON, Secretary, 8, Adam-st., Adelphi, W.C.2.

VARIETY ARTISTES' BENEVOLENT FUND AND INSTITUTION. Weekly Report. Cost of maintenance of Benevolent Institution about £60. Number of old artists residing there 36 (ladies 11, men 25). Amount of weekly pensions £47 17s. 6d. Number of pensioners 78. Amount of grants, loans, fares, &c., £6 5s.

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DEATH.

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G. & R. McCULLOCH, Incorporated Accountants. 140, West George-street, Glasgow, Jan. 27, 1922.

BOROUGH OF
BRIDLINGTON.
APPOINTMENT OF SPA MANAGER.

The Council invite applications for the appointment of MANAGER OF THE SPA, at an inclusive salary of £300 per annum. The person appointed will be required to devote the whole of his time to the duties of the appointment, full particulars of which may be obtained on application to the undersigned. Applications, stating age, qualifications, and experience, together with copies of not more than three recent testimonials, endorsed "Manager for Spa," must be delivered to me by not later than Wednesday, Feb. 8, 1922. Canvassing in any form is prohibited.

GEORGE MELVIN, Town Clerk.

Town Hall, Bridlington, Jan. 24, 1922.

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NEW HIPPODROME REVUE.

AN ADAPTATION OF JULES VERNE'S FAMOUS NOVEL.

(Special to "The Era.")

As was announced exclusively in "The Era" some weeks ago, a new revue has been written by Mr. Sax Rohmer and Mr. Julian Wyllie based on Jules Verne's famous novel, "Round the World in Eighty Days." At present the revue is unnamed—it will certainly not bear the cumbersome title of Verne's work—and it will not be produced at the London Hippodrome until the end of the run of the present pantomime, "Jack and the Beanstalk," which may be a couple of months, because of the fact that the takings of the pantomime are so good that there is no necessity for it to be withdrawn earlier than the time stated. The new revue will be produced by Mr. Julia Wyllie.

Mr. Rohmer told an "Era" representative the other day, while both were having a chat with Mr. Bransby Williams at the Victoria Palace, that he was not quite sure which route he would take to complete the circle of the world. He would do so, probably, by aeroplane, but was disinclined to touch Port Said or Suez, or Egypt generally, as this part of the world had already figured in many productions hitherto. It was suggested to him that he might take the Constantinople-Karachi route, through Manchuria, apan, and New York, or Canada. The precise route to be definitely chosen, however, remains to be seen.

By the way, a report is going round that, owing to severe illness, Mr. James W. Tate ("Tim") will not be writing the music for the new revue. This report is quite untrue. As a matter of fact, Mr. Tate has been at work on the music for many months, and when his illness occurred he had all but finished his scores for the great Hippodrome show.

ACTORS' ASSOCIATION MATTERS.

MR. LUGG'S L.C.C. CANDIDATURE.

TO THE EDITOR OF "THE ERA."

Dear Sir,—The London County Council is, as we all know, the greatest licensing authority in respect to theatres, and it is vitally necessary that the theatrical profession should be immediately represented on this body.

In putting up for the L.C.C. I shall endeavour to watch all legislation and all steps taken which may affect the theatre, and the principal points that I should hope to fix would be the effects of the regulations, which re-act very often to the detriment of managers.

It has often been said, and with a great deal of truth, that the L.C.C. inspectors frequently ask managers to carry out alterations which are in no way necessary, and it is not unusual for requests to be made in rapid sequence, the latter requests entirely reversing the request previously made.

Much money could be saved theatrical managers if, through direct representation on the L.C.C. some of these absurd and annoying regulations could be modified and properly applied.

Artiss suffer enormously through unsanitary theatres, and especially through the fact that so few theatres, dressing-rooms and stages are adequately heated, if heated at all, and through the L.C.C.—and especially their direct representation thereon—it could very soon be insisted that all theatres be properly heated, and the comforts of artists, and conditions necessary to their health, be properly fulfilled.

I hope, therefore, that the profession will give me its fullest possible support in my endeavours to obtain the above improvements on the London County Council.—Yours faithfully,

ALFRED LUGG,
General Secretary;
L.C.C. Candidate,
Norwood Labour Party.

The Actors' Association,
32, Regent-street, London, W.1.
Jan. 30, 1922.

"BIRD OF PARADISE" REVIVED.

Mr. Richard Walton Tully's Hawaiian drama, which had a long and successful run in London a year or two ago, was revived at the Garrick Theatre on Monday, where, judging from its tremendous reception it is probably opening another chapter of popularity. Although much of the action of the play is purely mechanical and some of the dialogue stilted, "The Bird of Paradise" has a real interest of its own. The picturesqueness of the settings and the warm, sunny South Sea's atmosphere which pervades the play, continues to make a decided appeal to an audience that usually goes to a theatre by Underground!

Much of the success of Monday night's performance was due to Miss Wilette Kershaw's acting as Luana, the Princess who loves the white man. It was a superb piece of work—a bewitching study of a beautiful enchantress. Every line, spoken in an enchantingly sing-song manner, was a joy to listen to, and all her movements were a pleasure to watch. Miss Kershaw deserved the many calls at the end of the play. Another excellent study was given by Mr. W. Cronin Wilson, who repeated his fine performance as the young doctor that he gave in the original production in London. Mr. Jerrold Robertshaw made a patriarchal figure and spoke his lines magnificently as the old priest, and a virile little study of Hoheno came from Mr. Harold French. Mr. James Lindsay acted very briskly and firmly as the American planter, and Mr. Henry Walston did the best he could with the part of the Beachcomber, Dean, a very priggish and irritating creation incidentally. Mr. Sysonby, the missionary, was well played by Mr. Alfred Harding, and Miss Maud Cressall made a gracious figure as Diana Larned.

All the smaller parts were well cast, and the Hawaiian songs and dances were delightfully rendered by Native musicians.

DEATH OF MR. TOM PARSONS.

We regret to announce the death on Thursday at Brighton of Mr. Tom Parsons, who had a very successful career in the musical profession. He began as a boy in the Midget Minstrels, and at the age of fifteen joined opera. Later he was a member of the Winter Gardens' Orchestra, Blackpool, for quite a long period, passing on to the Middlesbrough Theatre, and eventually becoming M. D. of the Theatre Royal, Manchester. Then he went on tour with "Dare-Devil Dorothy," as musical director. His touring finished with the revue, "All Aboard," and finally he settled down as M. D. at the Grand Theatre, Brighton, and musical advisor to Mrs. Kimberley, composing and orchestrating the numbers of many of this lady's productions—dramatic, pantomime, and revue. During the last years of his life he became a victim to consumption, and owed much to the attentions of a devoted wife, who was a member of the theatrical profession, and toured with him. The deceased was held in high respect by all who knew him, and his unfailing geniality made him popular.

The sympathy of his numerous friends throughout the profession will be extended to his widow in the severe loss she has sustained.

EVERYMAN THEATRE CO. WOUND UP.

In the Companies Winding-up Court today Mr. Justice P. O. Lawrence made an order for the compulsory liquidation of Everyman Theatre, Ltd., upon the petition of F. C. Mathews and Co., creditors.

Counsel for the petitioners said the authorised capital of the company was £30,0000, of which only £2,712 was paid up. He understood that there was no opposition.

His Lordship: Take the usual compulsory order.

Presentation to Business Manager.

The concluding performance of Mr. Fred Clements's pantomime, "Dick Whittington," took place at the Theatre Royal, Bath, on Saturday evening, in the presence of a full house. After the final fall of the curtain an interesting presentation was made to Mr. Shelford Walsh by Mr. Alfred H. Hook (business manager of the company), on behalf of the artists, "as a token of their esteem and regard." This took the form of a handsome silver epergne, and as Mr. Walsh stepped forward to receive it he was given a very cordial greeting.

APARTMENTS OVERCHARGE.

TO THE EDITOR OF "THE ERA."

Dear Sir,—I am forwarding you a letter I received from a landlady in Manchester, in reply to mine, for a combined room for one. You will see she asks 28s. so far; I think this beats the record for extortion.

I have made it my business to give this landlady's name and address to all brother artists, this being, as far as I know, the only means of putting these "grabbers" on the black list. Let us all do it.—I enclose my name and address and remain, yours faithfully,

A MUSIC HALL ARTIST.

London, N.W., Jan. 25, 1922.

[Reference to the letter which our correspondent encloses shows that the landlady in question is asking for 28s. per week for a combined room on the ground floor. This surely is a case in which more than 25 per cent. above pre-war cost is being asked, and if anyone desires to begin a test action here is the opportunity.—Ed., "The Era."]

Blackburn Octogenarian Dead.

The death occurred on Saturday of Mr. John Esser, of Feilden-street, Blackburn, one of the best-known figures in Lancashire theatrical circles. Deceased, who was 83 years of age, had been manager and musical director of the Theatre Royal, and later the Prince's Theatre, Blackburn, for many years, and prior to that time was employed in a similar capacity at Bolton.

A New Othello.

The title-part in the revival of "Othello" next week at the Old Vic. will be played by Wilfrid Walter, who has obtained practically the whole of his training at this theatre. He has designed and executed most of the scenery used in the Old Vic. productions. The opera for the week is Gounod's "Faust."

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TOURING MANAGERS AT DINNER.

A UNIQUE GATHERING.

Companies from North and South, to say nothing of other parts of the kingdom, who minister to the entertainment of our country cousins, were numerously represented at the Hotel Cecil on Sunday, when the Association of Touring Managers held their annual dinner, the second of recent years.

Mr. Walter Howard occupied the chair, and there were also present Mr. R. H. Gillespie, the managing director of Moss' Empires, and Mrs. Gillespie; Mr. Robert Macdonald, chairman of the Association; Mr. Cecil Barth, vice-chairman; Mr. G. Carlton Wallace, deputy chairman; Mr. Herbert Ralland, chairman of the Executive Committee; Mr. J. Bannister Howard, Mr. Arthur Gibbons, Mr. E. Taylor Platt, Mr. James Wright, Mr. A. F. Henderson, Mr. Jack Goodson, Mr. William Holles, Mr. Leonard Mortimer, Mr. Oscar Barrett, Mrs. Brandon-Thomas, Mr. Jevan Brandon-Thomas, Mr. H. W. Rowland, Mr. Percy Rowland, Mr. and Mrs. D. P. Morgan, Mr. W. A. Jepson, Mr. J. L. Sacks, and Mr. Louis Casson (secretary).

The Toast of the Evening.

Mr. R. H. Gillespie, who was warmly welcomed, said that in entrusting him with the toast of the evening, "The Association and Our Chairman," the Association showed great confidence in him. Being born "ayant the Border," he had rather a suspicion that some ulterior motive lurked behind such a compliment, and tried to think what it could possibly be. With the curious campaign in the Press, who sought to prove that the music halls were dead, he began to wonder if that very astute body (the A.T.M.) did not have the ulterior motive of getting hold of the theatres and music halls, and get in at a pretty early stage, so as to increase their percentages before they collapsed into the arms of the cinema. (Laughter.)

The music halls were not so bad as they were painted. He might say that the four halls in London under his immediate control made a very comfortable profit last week. He was doubtful if the cinemas could say the same thing. ("Hear, hear.")

Mutual Help.

He must confess he got rather mixed up with regard to the initials of the various societies—the A.T.M., the M.T.P.A., and so on. He did not know whether the A.T.M. meant "All Taking Money" or "Attached to Macdonald." (Laughter.) He was a great believer in Associations. They could always get the best out of a business or profession if those who were chiefly concerned joined together for the general good. He knew their particular Association had done good work for its members, but he thought if all the different associations connected with the managerial side of the entertainment industry could be joined together it would be a good thing for the industry. ("Hear, hear.") He was sorry that the Entertainments National Industrial Council, which was really a federation of employers and employed, had not panned out satisfactorily. When it was a question of finding taxes their industry was called a luxury trade, but it was a trade of national importance when it became a matter of keeping the public pecker up. If they were not united they could get nothing from the Government.

Official Interference.

One of the best things the A.T.M. did was to tackle the bogus manager. Much had been made in the Press of the bogus manager, but he had not yet met him face to face. The authorities looked upon entertainment caterers with a great deal of suspicion. Only a couple of weeks ago, he would tell them, with apologies to the ladies, he was prosecuted for keeping a disorderly house because forty people were found standing in the pit at the Stratford Empire, and he looked like being fined under an Act of 1751. People who went round stranding companies and going off with the proceeds should be made an example of. Under a Royal Charter, which he believed the Actors' Association were prepared to support, the A.T.M. could make it impossible for the bogus manager to exist, and if the Association did nothing else such a reformation would justify its existence.

They should try and do those things from the inside. They should not let other people come in and tell them they must not do this or that. They did not want Acts of Parliament to regulate their business. They were suffering too much at the present from outside interference. He seemed to be always having communications from the Ministry of Health with all sorts of demands—sprinklers, ventilation installations, extra gangways, and the like. Those officials came down upon entertainment providers because they did not manage their own affairs.

The Health of the Halls.

If they could not get their own things right they deserved those parasites to whom he had referred to come down upon them. The Press seemed to think that the whole entertainment industry had gone to the dogs. It was not so bad as that. If people connected with the Press had to write articles, for goodness sake let them know what they were writing about. They had been told among other things that they should reduce prices of admission to pre-war level, but he had yet to read that they were going to make the "Daily Mail" a ha'penny and the "Times" a penny. ("Hear, hear" and laughter.) He wished they would make the advertisement rates what they were in 1914.

The Entertainment Tax.

Another real trouble was the Entertainment Tax. He did not agree that in these days, when people had so much money to spend and no more, they could afford to pay an extra 1s. or 2s. He had collated a great deal of entertainment tax statistics, which proved that the tax was being paid by the theatres, and that meant that it was being paid by the touring managers just as much. He granted that they had no right to ask for more than they were entitled to, but they asked to be given fair play. If they taxed them—and he claimed they were the only industry taxed on retail goods—let them tax jewellery and dresses, which were far more luxuries than entertainment. Most of them were suffering from the effects of overdrafts on their banks, and the industry was not in a good state. But neither were other industries, and the shipbuilding, carpentering and other trades were in a perfectly paralysed condition. Entertainment enterprise was nothing like so bad as that. Some theatres were making quite a considerable amount of money, but others, generally speaking, were suffering under conditions not of their own making. There were 48,000 unemployed in Sheffield, and the difficulty was that people had to keep body and soul together before thinking of amusement. He was perfectly convinced that when the country turned the corner the entertainment industry would be one of the first to recover.

A Warriors' Day Appreciation.

He was supposed to have helped considerably in carrying through the work of Warriors' Day. As chairman of the Executive Committee he had the opportunity of knowing what was to be done, and he would like to convey publicly to the members of the A.T.M. his appreciation of the wonderful work they had accomplished. A series of matinées in London was quite a different business from organising the whole country, and he wanted to say that the proportion of the work teken by Mr. Macdonald in personal effort and personal expense was almost unbelievable. (Cheers.) He believed the Association of Touring Managers was only on the threshold of what it had to do, and in wishing it continued prosperity he would say that if the success attained during the past two years was equalled in the coming years they would have nothing to fear. He coupled with the toast the name of Mr. Walter Howard. (Cheers.)

The Chairman.

Mr. Walter Howard, who protested that he was there as a figurehead and not to make a speech, said that while he did not think his best friend could say that he adorned the chair, his worst enemy could not say he did not fill it. (Laughter.) After the eloquent address they had had from Mr. Gillespie there was nothing for him to say.

The Guests.

The toast of "Our Guests" was proposed by Mr. Oscar Barrett, who referred particularly to Mr. Gillespie, Mr. Ernest Wharton and Mr. Jepson. The first gentleman, he said, was the head of the entertainment industry and the best of good fellows. (Hear, hear.)

Mr. Jepson responded, and said that in his capacity as a member of the Railway Advisory Committee he found that the Committee was very much impressed by the representatives of the touring companies, who proved that whereas when prices went up manufacturers of other commodities were able to pass the increases on to the public, so far as charging for entertainment they had got to their limits. Consequently the three-quarter fare was continued. (Applause.)

A first-class programme was provided by Mr. Jack Goodson, and included Muriel George and Ernest Butcher, Doris Ashton, Malcolm Wilson, Morris Harvey, Cicely Eldon, Herbert Cave, Fred Wildon, Gladys Peel, and Alice Merry.

Accelerations in G.N.R. Train Service.

Commencing Feb. 12, the Sunday train service between London and Scotland by the East Coast route will be accelerated. The 11.30 a.m. dining-car express from King's Cross will be timed to arrive Edinburgh 8.30 p.m. (15 minutes earlier than at present), and will have a new connection for Falkirk and Glasgow. The 11.30 a.m. from Edinburgh will start from Glasgow at 9.55 a.m., leave Edinburgh 11.15 a.m., and arrive King's Cross 8.15 p.m., an acceleration of half an hour. Doubtless these improvements will be greatly appreciated by members of the profession.

We are asked to state that the announcement relative to the new programme at the St. Martin's Theatre is premature, as the run of "A Bill of Divorcement" is likely to continue for some considerable time yet.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. and M., Mr. Chas. Revill; A. M., Mr. Cyril Revill; B. M., Mr. Chas. Revill, junr.—The annual visit of the Carl Rosa Grand Opera Company is being paid this week. The week's programme opened on Monday evening with "Faust."

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle; Asst. A. M., Mr. Jesse Burslem.—Messrs. Jazon and Montgomery's company is here with the pantomime "Cinderella."

Boots, The Chemists, 140, Old-square.

BATH.

THEATRE ROYAL.—L. and M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—On Tuesday the Bath Operatic Society revived Gilbert and Sullivan's comic opera, "Utopia, Ltd.," which has been rehearsed and produced under the experienced direction of Mr. Shelford Walsh, the resident manager of the theatre. Miss Mary Wood has once again undertaken the musical training of this excellent local body of talented amateurs, and conducts the largely augmented orchestra.

PALACE.—D., Mr. W. S. Pearce.—Twice nightly appear William Burr and Daphne Hope in their interlude, "The Lovers"; Cherry Lyn, comedienne; Artemus, humorist; Clifford and Grey, hoop manipulators; the Simon Wery Trio, in melody and song; and Charlie Rich, comedian.

Boots, The Chemists, 21-22, Union-street; 56, Southgate-street.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Last week of Mr. Fred W. Warden's successful pantomime, "The Babes in the Wood." Last night (Tuesday), Mr. Fred Hutchings took his benefit, and on Friday next Mr. Julius M. McCann, resident manager and secretary, will be accorded his annual Benefit.

ROYAL HIPPODROME.—D. of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—The top of the bill here is occupied by Mr. Harry Dearth, whose fine baritone voice has been heard to great advantage. Elkins, Fay, and Elkins appear to advantage in mirth and melody; and an act of undoubted merit is submitted by Key and Keyworth, the million dollar girl and the k'nut at the piano. Mareski, the crazy fiddler, is on a return visit. Mr. J. P. Ling, versatile comedian, is always welcome. Also billed are Waynen and Co., acrobats; Margaret Dennis, comedienne; and Miss Doris Hunter, comedienne and mimic.

NEW ALHAMBRA THEATRE.—G. M., Mr. W. Gibson Bradley.—Mr. Eddy Byrne, a good descriptive vocalist, is here.

BLACKBURN.

THEATRE ROYAL.—P., The Northern Theatres, Ltd.; R. M., Mr. Stanley Hope; Mus. D., Mr. Fred Taylor.—Messrs. Macdonald and Young are presenting the London Empire success, "Irene," with Miss Joy Reeves in the title-rôle and Mr. Richard Teasdale as "Madame Lucy."

PRINCE'S.—P., Exors. of E. H. Page; R. M., Mr. A. Hargreaves; Mus. D., Mr. H. V. Newton.—Pantomime holds sway for the seventh successive week, the attraction this week being Parson's "Cinderella," and a capable company includes the Bros. Bare and Mr. Harry Taylor.

PALACE THEATRE.—P., The Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Burton; Mus. D., Mr. Edward Bartle.—The popular composer, Nat. D. Ayer, heads the bill this week, and is supported by the Four Amrals, gymnasts; George Parr, mimic; the Willenors, cyclists; Musicus; Bert Neilson, dancer; and Kasrac, and Miss Palmer in "Merry Moments."

Boots, The Chemists, 52, Church-street.

BOSCOMBE.

HIPPODROME.—P., The South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—Fred Karno's revue, "Scarlet Runners," proves an excellent attraction here. Ray and Kelly's variety act completes the programme.

Boots, The Chemists, Salisbury-buildings, Christchurch-street.

BOURNEMOUTH.

THEATRE ROYAL.—Sole P., Messrs. David Allen and Sons, Ltd.; Sole L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—The visit of "The Knave of Diamonds" excites considerable local interest here.

Boots, The Chemists, 108, Commercial-rd.; 76-78, Old Christchurch-rd.; 50, Charminster-rd.; 342, Holdenhurst-road.

BURNLEY.

VICTORIA.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—T. C. Wray's production, the musical comedy, "Kissing Time."

EMPIRE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—Gar Kiddie's pantomime, "Little Bo-Peep."

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. A. Williams (Macnaghten Circuit).—Zona Vevey and Max Erard, assisted by Master Clive Gerard, in a musical treat; Sadler Ellis Four, a dancing act; Lily Eyton, song studies; The Cymraes, versatile artists; The Huntings, juggling and ladder act; J. E. Sutton, entertainer at the piano.

Boots, The Chemists, 90, St. James-st.

BURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Otto C. Culling; R. M., Mr. Wm. Holland; Mus. D., Mr. Harry Bridge.—Mr. Julian Frank presents "The Edge o' Beyond."

HIPPODROME.—P., Messrs. Broadhead; R. M., Mr. Furniss.—Harry Ray and Lillie Calden present their pantomime, "The Babes in the Wood."

Boots, The Chemists, 5, Silver-street.

DEVONPORT.

HIPPODROME.—G. M., Mr. Fredk. Pitt.—"The Futurists," presented by George Shirley.

Boots, The Chemists, 1, St. Aubyn st.

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Mr. H. B. Levy presents his pantomime, "Jack and the Beanstalk."

EMPIRE.—P., Messrs. G. W. & G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Mr. Lindon-Glenn presents pantomime, "Red Riding Hood."

Boots, The Chemists, 38, Market-place.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; M. D., Mr. W. Medhurst.—The Six Brothers Luck, with the musical comedy, "What Next."

KING'S HALL (Pictures).—Lessees, Harry Day Amusements; R. M., Mr. Robert Fisher.—Jacqueline, entertainer.

Boots, The Chemists, 11 Cannon-st.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. and L., Mr. W. Firth; D. and M., Mr. J. H. Oakden; M. D., Mr. Wm. Hartley.—A notable attraction here this week is the Albert de Courville revue, "Pins and Needles."

QUEEN'S.—P., Mr. Arthur Henderson.—Jack Holden, a popular comedian, goes well here; pictures complete.

KINNAIRD.—P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; M. D., Mr. Arthur Loseby.—Judging by the huge houses ruling at this commodious house, Mr. Victor Hamilton has evidently hit the public's fancy in entertainment to a nicety. The orchestra, under Mr. Arthur Loseby's direction is a special feature, while the great organ recitals by Mr. G. H. Millers, are a joy to music lovers. Some of the best films are always screened.

Boots, The Chemiste, 14, Reform-st.

EDINBURGH.

LYCEUM.—M.Ds., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—Sir Afred's Butt's company remains here for another week with the musical play, "Gabrielle."

THEATRE ROYAL.—M. Ds., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; R. M., Mr. Edward J. Hart; Mus. D., Mr. John P. Ross.—The pantomime, "Sinbad," continues to run very merrily and very successfully at the Royal.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Willcox.—The closing nights of "Robin Hood" are announced. The pantomime will be withdrawn on Saturday, first to make room for other engagements.

EMPIRE.—P., Moss's Empire's, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Leonard Dalrymple; Mus. D., Mr. Felix Burns.—Miss Florrie Forde and company are in the second week of their occupancy of this house with successful representason Crusoe." The cast comprises Mr. Reg. Bolton, Miss Edna Lyall, Mr. Billy Deust, and other clever artists.

Boots, The Chemists, 102, Princes-st.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. A. W. Hyde; R. M., Mr. J. G. Dunn.—Messrs. Morris presented the domestic farcical extravaganza, entitled "Take All."

Boots, The Chemists, 30, Market-place.

GLASGOW.

THEATRE ROYAL.—M. D.'s., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—This wholesome and amusing pantomime, "Robinson Crusoe," is still drawing large audiences.

PRINCESS'S.—P., Mr. Rich. Waldon; A. M., Mr. Hugh Murdoch.—"Peter Wilkins" continues on its successful career here. Miss Dorothy Meade and Miss Doree Hanbury are an excellent principal boy and girl, and the Sisters Neil and Nancy Grennan are exceedingly popular as seconds. In the fun line, Messrs. Brete Harte, Tommy Lorne, Wal Croft, Harry Elliston, J. F. Traynor, Harold Shields and the Yiddisher pair, Peel and Curtis, are a strong team who have never a dull moment.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—The programme here is headed by Haley's Grand Revuette, while Marcus, the explorer ventriloquist, and Winifred O'Connor, the successful pantomimist, are prominent. Other turns of interest are Brisbane Trio in harmony, song and dance; Jack Clifford and Dave Westwood company in the Scotch comedy, "First Impressions"; Edie Lyons and Joe Fay, comedians; and pictures.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. Henry L. Bell; M. D., Mr. Henry Farmer.—Harry Day's spectacular and humorous revue, "Rockets," is retained for another week.

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Ian Morgan.—Vernon Watson presents here a new scena, "Types I Have Seen," which has many amusing features. Willand, the dexterous humorist, has an act full of fun and clever business, and Doroswami, the Indian violinist and pianist, and Anna Hana, character comedienne, are both established favourites here. Clever novelty dancing by the Mulaney Bros.; George Rymer, burlesque comedian, and Molly Drew, comedienne, complete a good bill.

OLYMPIA.—L., Artists' Agency, Ltd.; R. M., Mr. David Bowie; Mus. D., Mr. John Henderson.—Walford Bodie, assisted by Mlle. La Tesla, are the attraction here. Other items are Winnie Russell, vocalist; Cissie Shearer, dancer; Carmencita; Signor Borell, society entertainer; Dolly Robson, comedienne, and Kitty Stewart, her partner, and a piano.

HENGLER'S.—M. D., Mr. A. Hengler; G. M., Mr. Harry Milne.—This is the last week of the circus season here, and on Saturday the water spectacle, "El Dorado," and the numerous variety and ring turns will make their last appearance. Despite bad trade and unemployment the season has been very successful.

METROPOLE.—M. D., Mr. Arthur Jefferson; M., Mr. John Walker.—The revue, entitled "What a Night," is here this week. The company is headed by Kemp and Freeman, and clever support is given by Elsie Doree, Joyce Hart, Jack Vincent, and Aec Harland, and the Monte troupe of dancers.

ALHAMBRA.—M. D., Mr. Alfred Butt and R. H. Gillespie; M., Mr. E. W. Cross-Taylor.—The Wylie-Tate pantomime, "Mother Goose," is now in the last week of a highly successful run.

Boots, The Chemists, 101-105, Sauchiehall-street.

GLOUCESTER.

PALACE THEATRE.—P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—Messrs. Macdonald & Young's company in "Peg o' My Heart." The title-rôle is well sustained by Miss Ida Rosalie, and excellent support is given by the company.

HIPPODROME.—P., Messrs. The Gloucester Hippodrome Co.; Booking Manager, Mr. W. Edward.—Southwood and his Pink Lady, and a piano; Peer and Burr, clever dancers; The Musical Reids, in comedy musical act; Sophie Forrest, comedienne; He and Rose, in an acrobatic novelty; Will Rhodes, comedian; and Ernie Whitmee, assisted by Miss Wyn Barton, in skit, entitled "Have a Sample."

Boots, The Chemists, 48, Westgate-st.; 31, Northgate-st.

HANLEY.

ROYAL.—M. D., Mr. Jas. W. Tate; R. M., Mr. J. Tilley; A. M., Mr. C. Bulmer.—"Cinderella" enters the last two weeks of its run and continues to be a tremendous success.

GRAND.—M. D., Mr. Alan Young; M., Mr. Albert Bulmer.—Gertie Gitana makes a big hit. Mazuz and Mazette, comedians; Fred Lake and Tom Barrasford, in "Vivacious Vocalism"; Ivy and Jack, in novelty scena, "Franco"; Arthur Melrose, whistling comedian, and Cinque and Valet, the human billiard table, also appear.

Boots, The Chemists, 24-26, Piccadilly; 3, Market-sq.

HUDDERSFIELD.

ROYAL.—D., Mr. Alfred Wareing; M., Mr. R. F. Dowthwaite.—"Cinderella" pantomime is still running here, and doing good business.

HIPPODROME.—R. M., Mr. J. Alban Newton.—G. E. Williams and Geo. Bliss's pantomime, "Aladdin," opened here on Monday, with Marguerite Hickey as Aladdin, Josie Delaine as Princess, and Bert Harrow as Abanazar. Specialities are given by Harry Bickley, Bros. Costello, Jubb and Jerome, The Remick Girls, and Tom Robinson's Quartette.

PALACE.—R. M., Mr. Fred. Manning.—J. & L. Brennan's pantomime company in "Red Riding Hood" is here, with Lucy Brennen, comedienne; Sisters Carlton, duettists and dancers; Walker and Butt, comedians; Sisters Jefferson, duettists and dancers; Ida Conroy, soprano; Reg. Heaton, comedian; Brenda Byrne, singer and dancer; The Six Little Tip-Tops; Elsie Green; and Jack Byrne, comedian.

Boots, The Chemists, 15-18, King-st.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Mr. Wyn Weaver and his London company are presenting "Fair and Warmer."

EMPIRE.—M., Mr. Tait.—Marcus and D'Orme are appearing here.

THE KINO.—M., Mr. Percy Dawsone.—Moss and Orrell, the two Australians, are appearing here before large audiences.

KETTERING.

COLISEUM.—L., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Staines; Mus. D., Mr. W. Sturman.—Mr. Harry Firth presents the pantomime "Little Red Riding Hood."

Boots, The Chemists, 31-32, Market-place.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—Messrs. Paul Murray, T. F. Dawe, and William Edelsten present Owen Nares in "The Charm School," which met with an enthusiastic reception on Monday evening. As Peter Bevan Mr. Owen Nares gives a finished and delightful performance. Miss Sydney Fairbrother does exceedingly well as Miss Curtis. Miss Joyce Carey makes an excellent Elsie Challenor, as does Mr. Kenneth Kent as George Boyd. Mr. E. H. Paterson makes a good David Mackenzie.

THEATRE ROYAL.—Sole L., Mr. Milton Bode; B. M., Mr. W. R. King; A. M., Mr. Will L. Clement; Mus. D., Mr. John H. Vann—Mr E. Hill-Mitchelson and company present as this week's attraction "Hands Up," which is creating a great success. Mr. E. Hill-Mitchelson, the author, gives a clever portrayal as Ned Ross, Miss Violet Carlyle is excellent as Nora Leigh, Mr. Stanley W. Healey does well as Roy Scott, with capital support from Bertram Oates, A. Wilson Wynne, Ted Mooney, George Shreeve, George Walkley, Miss Sadie Speight, Miss Monica Holmes, and Miss Elsie Clarke."

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Advt. M., Mr. C. R. Stephens; Mus. D., Mr. John W. Lowe.—A strong variety bill is headed by Hedges Bros. and Jacobson, who are scoring their usual success with their musical ragtime act; Frank Elliston and company, in the farce, "Dear Old Bean," causes roars of laughter; Sandy Powell, comedian, in his latest success, "Lost"; Walker's Juveniles, in a delightful vocal and dancing scena; Adam Tomlinson, Tyneside comedian; Edna Maude, in the spirit of dance; Leslie Strange, in burlesque character studies, are other entertaining turns.

PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred. Britcher.—A successful first appearance is being made here by Miss Madge Grey and company, in their laughter-provoking production, "Our Kid."

Boots, The Chemists, 9, Belvoir-st.; 301, Belgrave-gate.

LOUGHBOROUGH.

THEATRE ROYAL.—R. M. and Licensee, Mr. W. H. Deacon; Mus. D., Mr. A. W. Bennett.—Harry Firth presents his pantomime, "Jack and Jill."

Boots, The Chemists, 10, Market-place.

MIDDLESBROUGH.

EMPIRE.—P., Empire Palace of Varieties (Middlesbro'), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. H. Shackleton.—Mr. Alexander Humphrey's excellent company are presenting the famous musical comedy, "Toto."

Boots, The Chemists, 17, Corporation-rd.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock & Fitt; M., Mr. Hy. Furnival.—Miss Sarah Benedict presents "The Cinderella Man."

HIPPODROME.—P., Messrs. Bostock & Fitt.—H. Pelton's revue, "Splash Me."

Boots, The Chemists, 38, London-street, Brigg-street; 5, Goat-street; 22, Magdalen-street.

OLDHAM.

GRAND.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow.—Percy Hutchinson presents the successful musical comedy "A Little Dutch Girl"

PALACE.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—Jack Cock, the Chelsea footballer, tops the bill in an entertaining act with Fred Daly at the piano; Cecil Lyle, the magical milliner; Florence Martinez and company, in an equilibristic act; Frank le Dent, juggler, with his own ideas; Holloway and Austin, in a vaudeville cocktail; the Bros. Lloyd, in a musical entertainment; Mr. Fred Newman presents Eric C. Peacock, the demon motorist, assisted by Little Tosh; and the Palace Pictures complete the bill.

ROYAL.—P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Lionel Cole.—The Millane Stock Company present "The Ticket-of-Leave Man."

Boots, The Chemists, 40-42, Mumps; 28, Market-place.

PAISLEY.

THEATRE.—Sole P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. James F. McArthur.—Mr. Henry Lees presents the pantomime, "Old King Cole."

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mr. A. Watson.—Goldin and King, ventriloquists; Britton and Weir, vocalists and dancers; Roberts and Dean, vaudevillians; and pictures.

PENTRE.

GRAND.—P., Mr. W. E. Willis; R. M., Mr. T. Norman.—Mr. Harry Zahl (on behalf of Amusico Enterprises) presents a new Welsh musical extravaganza, "Cymru Am Byth."

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. James Glover; R. M., Mr. W. F. Crowe.—Mr. Seymour Hicks' "Broadway Jones."

REPERTORY THEATRE.—L., Messrs. King and Parry.—Sixth week of the London Players' season, "Our Flat," with Mr. W. Edward Stirling as Nathaniel Glover. Mr. Wm. Pringle plays Mr. McCullum, and Miss Margaret Vaughan the clever-witted Margery Sylvester; Miss Edith Martin as the "Slavey"; and Mr. Noel Morris the Penniless Tenant.

GRAND THEATRE.—P., Messrs. King & Parry.—Miss Lizzie Bateman's principal company, "A Peep Behind the Scenes."

PALACE THEATRE.—G. M., Mr. Reginald Grant.—Mercedes, the Master of Thought Radio"; Hope Charteris and Eve Dickson, musical comedy entertainers; Fred. Wynne, dame comedian; Miller and Canning, in "Playing the Dickens"; and Bobbe and Beatie, in their comedy railing scena.

Boots, The Chemists, 100a, Old Town-st.; 1, George-st.

ROTHERHAM.

HIPPODROME.—P., Rotherham Hippodrome, Ltd.; M. D. & G. M., Mr. Geo. E. Smith; R. M., Mr. Chas. Danton; Mus. D., Mr. A. E. Breakwell.—"The Eye-Opener," by Cliff Berzac, is a revue out of the ordinary, and is remarkable for its variety of attractive "turns," including a real circus, with performing ponies, clowns, acrobats, wire-walkers, &c.

Boots, The Chemists, 10-12, High-st.; 8, Bridgegate.

SHEFFIELD.

LYCEUM THEATRE.—Mr. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson.—Sir Alfred Butt, in conjunction with Messrs. Macdonald and Young, presents, for the first time in Sheffield, the highly successful musical comedy, "Mary," which was received on Monday night with evident approval. Miss Sally Thomas in the title-rôle, plays with convincing grace and charm; Miss May Marton is excellent as Mrs. Keene; and Miss Stephanie Stephens is a captivating Madeline Francis; Mr. George Vollaire is a capable Jack Keene; good support is given by Mr. Fred. Leslie, as Gaston; Mr. Bert Evremonde, as Mr. Goddard; Mr. Harry Ray, as Tommy Boyde; and Mr. Percy Parsons, as Huggins. A special feature is the fine dances given by the Misses Decima McLean and Valerie Douglas, Arthur Wykes, and Eddie McLean.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahony.—Although in the full tide of a big success, "Sinbad the Sailor" will have to be withdrawn shortly, on account of previous engagements made.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. W. Collins; Mus. D., Mr. John C. Fowler.—A fine variety programme is headed by the marvellous "Resista," the little lady who defies all efforts to lift her against her will. Other good turns are given by the popular comedian, Robb Wilton, in his latest successes, assisted by Miss Florence Palmer; Bush Bros., comedians; Windsor, Edgar, and Kellaway, in music and mirth; Bert Elliott and Doris Brunton, presenting "Pandora's Box"; Wet and Warmer, in comedy scena; and Bert Terrell, Dutch comedian, in his latest successr "Silvery Moonbeams."

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. L. P. Wright; Mus. D., Mr. W. Bingley.—Mr. Harry Day presents a new edition of the popular revue, "Patches." An excellent company includes Misses Kitty Colyer, Dorothy Roseveare, Cissie Vedelle, Katie Marsh, George Hughes, Jimmie Leslie, Louis Victor, the Jazbo Sextette, the Merry Huntsmen, the Empire Girls, John Latham, and a full and efficient chorus and augmented chorus, under the direction of Mr. H. J. D. Collin.

Boots, The Chemists, 55 and 57, Snig-hill; 252-254, West-st.; 599, Attercliffe-rd.; 7, Netherthorpe-place; 97, South-st.; 34-36, Spittal-hill; 284, Shalesmoor; 183-185, Attercliffe-common; 440, Abbeydale-rd.; 207, Broomhall-st.; 6, High-st.; 2-4, Duke-street Park; 514-518, London-rd., Heeley-bridge; 202, South-st., Moor; 652, Staniforth-rd., Darnall; 129, Newbould-lane, Broomhill; 3-5, Middle-rd., Hillsborough; 212, London-road.

SOUTHAMPTON.

GRAND THEATRE.—R. M., Mr. Arthur Weston.—The Birmingham Repertory Co., in "The Romantic Lady," "Getting Married," and "The Importance of Being Earnest."

THE PALACE.—R. M., Mr. Harry Taylor; Erbert, comedian, in his latest success; Vine and Russell, the popular comedians; Alfredt, vagabond violinist; Bros. Charlbert, the Whirlwind Boys; Jack Boot, comedian, assisted by Miss Billie Hannan; The Buckleys, in comedy act; and William Heughan, Scottish singer.

THE HIPPODROME.—R. M., Mr. Mark Lorne.—The musical comedy, "His Little Widows."

Boots, The Chemists, 25, Above Bar; 103, St. Mary's-street; 107, Shirley-road; 29, London-road; 155, Bevois-hill; 97, East-street.

SOUTHEND.

HIPPODROME.—M.D., Mr. Chas Gulliver, R.M.; Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—"The Savage and the Woman," including the Cowboy Actor, Young Buffalo, supported by Cynthia Gordon and Arnold Bell.

Boots, The Chemists, 130, High-st.

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co.; A. M., Mr. A. Walker.—George Edwardes' company here, in the successful musical comedy "Sybil," are playing to excellent business.

PALLADIUM.—A. M., Mr. G. E. Prance.—Jack Pleasants occupies the premier position in this week's attractive programme. Other items are "The Disorderly Room," a musical absurdity; Glass and Grant, in comedy; Edith Hyland, vocalist; Manuel and Francois; Gully and Jeanny, and Denise and Jan.

PAVILION THEATRE.—P., Southport Pier Co.; A. M., Mr. P. Artingstall.—Albert Denville's Stock Company are playing "The Gentleman from Dartmoor" with great success.

Boots, The Chemists, 283, 391, Lord-street; 10-12, Nevill-street; 2-26, Chapel-street.

SOUTH SHIELDS.

THEATRE ROYAL.—P., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. Wm. H. Bavidge; Mus. D., Mr. Gilbert McDearmid.—MacDonald and Young present the comedy, "The Charm School." Doris Littel, Buena Brent, and Basil Brown appear in the principal rôles.

EMPIRE THEATRE.—P., South Shields Empire Palace Co., Ltd.; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. William H. Bavidge; Mus. D., Joseph Campbell.—Ventom Swift presents the pantomime, "Mother Goose." The principal boy, "Jack," is played by Randolph Sutton.

ALEXANDRA THEATRE.—L. and M., Mr. Will H. Glaze; S. M., Mr. Ernest K. Eykyns; Mus. D., Mr. W. Hird.—A. C. Beattie's company pay a return visit, appearing this time in "Miss Lancashire, Ltd." Nan Taylor stars as Mary Ellen Thompson.

QUEEN'S THEATRE.—P., Borough Theatre Co. (South Shields), Ltd.; Mus. D., Mr. James Todd.—Billy Regan, the 6-ft. dancer, and Betty, his partner, appear in songs and dances; James Dermot and Vera Denis, in operatic selections, and pictures.

PALACE THEATRE.—P., High Shields Palace Theatre Co., Ltd.; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. John McColl; Mus. D., Mr. Harry Verd.—Madame Rees and Baritone, in a musical act; Tom Taylor, the entertaining yokel; and pictures.

Boots, The Chemists, 39, King-st.

STIRLING.

ALHAMBRA.—M. D., Mr. Jack M. Calder; R. M., Mr. Geo. Webster; Mus. D., Mr. Jas. Running.—The Curtis Productions Co. present revue, "Sparklets."

SUNDERLAND.

THEATRE ROYAL.—P., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—"Wait a Moment," a comedy revue, is the fare provided this week.

PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—Pictures, and varieties by Gillin, ventriloquist, and others.

EMPIRE.—P., Sunderland Palace Co.; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—"The Monks of St. Bernard" head the bill, and the other artists engaged are Geo. Calver, voice manipulator; Fyne and Hurley, burlesque comedians; Geo. D'Albert; the Saxbys; the Three Fordyce Girls; and Felovis, a Continental juggler.

KING'S THEATRE.—P., Messrs. Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. W. Hugh Jones.—Pictures, and vaudeville by the Empire Operatic Quintette and by Pinkert, a fantastic equilibrist.

Boots, The Chemists, 62, Fawcett-street.

TONYPANDY.

EMPIRE.—P., Mr. W. E. Willis and Son; R. M., Capt. W. Willis; Mus. D., Madame Gunter Phillips.—Mr. Harry Leaton presents "Bow-Wow," musical comedy revue.

Boots, The Chemists, 121a, Dunraven-st.

WEST HARTLEPOOL.

EMPIRE THEATRE.—P., West Hartlepool Empire Palace, Ltd.; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. Joseph Tennant.—Elliott Savonas, Hunter and Bob, Morandinis, and pictures.

GRAND THEATRE.—P., Grand Empire Theatres, Ltd.; G. M., Mr. Stanley Rogers; R. M., Mr. Tom Braithwaite.—Arthur Gibbon's company, in "The Rotters," are paying a welcome return visit here.

PALACE THEATRE.—P., North-Eastern Entertainments, Ltd.; M. D., Mr. C. P. Metcalfe; R. M., Mr. A. J. Kirton.—Daisy Griff, comedienne; Fay and Foy, in comedy and harmony; pictures complete.

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MRS. ARIA WRITES

About Fash ons On and Off the Stage, and of Many Other Matters.

IT was a little difficult, although greatly amusing, to understand the contentions of Cicely Hamilton, actress-dramatist, and Hugh Walpole, novelist, on the use of play-writing and the abuse of novel-writing, subject matter for discussion at the Halcyon Club, which holds its convivial own at 13, Cork-street.

But, anyway, I enjoyed the effort, assisted by St. John Ervine, who was quite sure that book-making is sheer idleness as compared with play-making, and by Frank Swinnerton, trembling beneath the eye of Lena Ashwell (born to threaten and command), while he dared to declare that the part of dramatic critic had been amongst the most boring he had played in the world of letters.

Lena, looking exceedingly well beneath her white waving hair, uprose in a smiling self-possession, although doubtless encased in wrath, to regret the absence of "the aside" in all modern drama, while she pleaded—Heavens, how persuasively eloquent she is!—for more imagination in all the arts, and she demanded that the attainment of beauty should be the main ambition. Exacting creature, "don't she wish she may get it," as the mere vulgarian might observe, whilst I dare to chronicle that she has got it.

Never has Lena Ashwell been as beautiful, and I am prepared to take my oath upon it, for I have known her well for many years during a multiple of active interests in the theatre, in philanthropy, in war emergency, and in luncheon-rooms. She is ubiquitous in her industries. She has really a new idea once a week, and her latest, of travelling companies which will present high-class work in the suburbs, is attaining a measure of success.

Once, indeed, she devoted herself to complexion creams and face massage, but she never enticed my affections away from the De Luzy productions, which include alluring perfumes of all sorts, powders irresistible, and a valuable vanishing cream, which we have christened De Luxy. Very good things these, just sweet and fragrant in their essences, and never too prominent—but suggestive, as all good perfume should be.

I suspect Cathleen Nesbitt of their use. Anyway, her skin looked particularly nice and smooth, while she was wearing a delightful frock, in the first act of "The Rattlesnake." Observe its picture here, and imagine it expressed in pale blue and white striped taffeta, all gay with trellis of ribbons and garlands of roses, so decoratively true to its period, and complete with powdered hair with a curl errant upon the left shoulder overtopped by a rosette of flowers.

PICTURE OF MISS NESBITT IN PALE BLUE AND WHITE STRIPE.

In the second act she wears a becoming enough cap of lace and muslin, and a very simple frock with admirably conducted panniers.

Talking of dress—and when do I not?—I devote a paragraph with three notes of admiration to the absolute perfection of a gown I met adorning Lady Alexander, always voicing the first and last word of fashion. Black chiffon velvet went to its making, with long pointed fringes of chenille, depending from a two-inch belt of cut steel, outlined above, with a narrow border of skunk. Rows of pearls fell from the oval décolletage to the waist, and the hat which crowned so admirably this elegance tended towards the three-cornered shape, but was wide and low, with a band of skunk, whilst large leaves of silver sprawled over the top, to terminate close to the brow on either side of the central point. It really was an admirable get-up, and the sleeves (to which I have forgotten to do justice) reached becomingly below the elbow, adorned with pointed chenille fringes.

But I feel I should be discussing nothing but Court costumes. After all, what does matter in the world of dress, excepting that which pertains to the Royal Wedding? Now, I know a lot about these, for I have spent a delightful and instructive hour in the Salon which bears above its portals in Hanover-square the honoured name of Worth.

What Worth doesn't know about clothes is not worth the knowing, and no pun intended. They have now the most gorgeous brocades of exclusive designs, and of a soft sumptuousness of surface which is neither more nor less than surprising when you notice the amount of metal tissue which has gone to their weaving. They are impossible of description; therefore, with all feminine inconsistency, I endeavour to describe them; to emphasise the beauty of a black marocain worked closely in circles of gold; of a vivid blue bespattered with quaint patterns of gold, of a red striped in diverse designs; and there are, too, some gorgeous diaphanous fabrics endowed with gold and silver, and some etherealised gauze, which looks as if it had been spun by fairy fingers steeped in moonlight.

Worth is making, and how wisely! a special point of simplicity in line, judging so correctly that magnificent materials look their best when adorned the least.

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"BABES" AT STRATFORD.
(Second Notice.)

Since his return from the Army, the popular manager here (Mr. Percy Ford) has, as formerly, collaborated with one of the proprietors, Mr. Fred Fredericks, in the production of the annual pantomime, and their joint effort this year enhances their established reputation. Luckily, too, have they been in the artists engaged, and in the happy manner in which all work together. Mr George Richards is the popular musical director. Naturally, Mr. Herbert Darnley, as Old Mother Hubbard, looms large in the comedy business, and secures his full mead of applause in his songs, "I Said to Myself, Said I," "Welcoming Him In," and other items. Miss Katie Kay makes, as Robin Hood, an ideal principal boy Her numbers include the tuneful "Linger a Little Longer," the merry "Ta-Ta," and similar favourites. Miss Renee Hamilton was a petite and demure Maid Marion, her best vocal contribution being "There's a Goblin Man in Fairyland." Miss Marjorie Allen as Allen-a-Dale, with Miss Babs Darnley as Molly, worked well together. Baron Bilkem was an eccentric character as presented by Mr. Milne Johnson, his "put and take" act and his schoolmaster's scene being much to the liking of the children. Mr. Harry Gunn and Mr. Dick Sutherd as the ruffians were a most amusing couple, the former without doubt enhancing his reputation as a light comedian. Trixie and Gladys (pupils of Madame Walker) were two delightful babes, and their "Goblin Man" song proved a delight to all. Miss Alice Smythe was a charming Daffodil, Queen of the Woodland Fairies, and her one song, "The Blue Lagoon" was well received; other favourites include "Coal-Black Mammy" and Mr. Clifford Harcourt took the house by storm by his rendering of "Tears of an Irish Mother." Mention must be made of the dancing of Miss Kitty Denton's Eight Little Sunlights, and there was also the wonderful terpsichorean sensation, "The Spirit of Fire."

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Vera Beringer—Wednesday, Feb. 1.
Dame Clara Butt—Wednesday, Feb. 1.
T. W. Benson—Wednesday, Feb. 1.
Nancy Price—Friday, Feb. 3.
Dorothy Bristow—Friday, Feb. 3.
Hilda Trevelyan—Saturday, Feb. 4.
Zena Dare—Saturday, Feb. 4.
Lucille Benstead—Sunday, Feb. 5.
James Carew—Sunday, Feb. 5.
Maxine Elliott—Sunday, Feb. 5.
Vernon Watson—Sunday, Feb. 5.
Harry Bristow—Monday, Feb. 6.
Clarice Mayne—Monday, Feb. 6.
Essex Dane—Monday, Feb. 6.
E. Montefiore—Monday, Feb. 6.
Jessie Lonnen—Monday, Feb. 6.
Alfred Bishop—Tuesday, Feb. 7.
Joe Beganny—Tuesday, Feb. 7.

Mr. Keith Kenneth (who is at present in Vienna with Miss Betty Fairfax) finds that letters sent to him at Berlin have been mislaid, and he is therefore not having any more letters forwarded from England, as he is returning shortly.

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THEATRICAL GOSSIP.

Stage "Mary's" Wedding Gift — Charity at a Seance — Art League Motor Tour—A New Shakespearean Combination.

Wedding Gift to Princess Mary.

Lady Wyndham has been asked to organise the "Marys" of the stage in connection with the fund being raised from the "Marys of the Empire," and would be glad to hear from any that she has inadvertently overlooked.

Charity at a Seance.

Spiritualistic revels, held at a "haunted studio" in Chelsea on Tuesday, the 24th, included at least one useful manifestation. At an interval in the proceedings Miss Jessica Black, to whom the establishment of the Actors' Unemployment Scheme is chiefly due, made a moving appeal for the fund, and as a result nearly £5 was collected. Miss Black, by the way, has been engaged to play Lady Forbes Robertson's part in "The Passing of the Third Floor Back" on tour.

Touring Under Difficulties.

The Arts League of Service Dramatic Company has just started, in its motor-lorry, on its eighth tour. In spite of piercing winds, frozen roads, and a bad breakdown, the indomitable little band opened their Nottingham season at the scheduled time. From Nottingham they will pass on to Derby, Yorkshire, Lancashire, and Cheshire, with a flying visit to Kirkby Lonsdale in Westmorland, returning via Herefordshire at the end of February. Its founder and manager, Eleanor Elder, has with her Di Forbes, Mary Jones, Hugh Mackay, Cyril Nash, John Cranbourn Nevill, Winifred Nicholson, Charles Thomas, and Judith Wogan. By a special concession from Mr. Bernard Shaw, who rehearsed the company in the play, "Arms and the Man" has been added to the repertory.

New Shakespearean Combination.

The new Shakespearean combination, under which Mr. Harold V. Neilson and Mr. Ben Greet have joined forces, followed its exceptionally successful opening week at the New Theatre, Cambridge, with a series of equally successful matinée performances at various suburban music halls last week. This week the company is at Guildford, and again excellent business is being done. A tour has been booked which embraces Gloucester, Torquay, Exeter, Portsmouth, Brighton, Manchester, and Liverpool.

Miss Esme Biddle, who was so much admired in leading Shakespearean characters with the company Mr. Neilson organised in support of Sir Frank Benson, has returned to Shakespearean work after a 30 weeks' tour as Melisande in "The Romantic Age." She has added several new and brilliant impersonations to her repertoire of Shakespeare's heroines since joining the Neilson-Greet combination.

The Play Actors.

Lady Wild, the wife of Sir Ernest Wild, will, with Mr. J. Fisher White, "receive" in the foyer of the Kingsway Theatre, where the Play Actors make their next presentation, on Sunday evening, of a new Jessie Porter play, "Lady Larcombe's Lapse." Lady Larcombe will be Irene Rooke, supported by a bright company that will include Zelia Raye and Quinton Tod in a night club specialty.

Human Child Stories.

Cora Lingard, who is to tell child life stories in front of "My Son," the "motherhood" play due at the Ambassadors Theatre to-morrow (Thursday) evening, has for a hobby the collecting of them from all parts of the world. "They are not necessarily funny," she says; "they are just human." Miss Lingard's name is familiar to London theatre-goers as an accomplished singer of songs in the lighter vein.

"Quality Street's" Second Century.

Sir James Barrie's delightful comedy, "Quality Street," which has been playing to the capacity of the Haymarket Theatre for months, reached its 200th performance on Saturday evening, and bids fair to outdistance the original production at the Vaudeville Theatre nineteen years ago, when it was played continuously for over a year.

The performance of Miss Fay Compton as Phœbe of the Ringlets, Miss Mary Jerrold as Susan Throssel, Miss Hilda Trevelyan as Patty, and Mr. Leon Quartermaine as the dashing Valentine Brown, will be long remembered as delightful contributions to one of the most charming entertainments to be seen on the stage to-day.

After Seven Years.

Mr. Monckton Hoffe is to return to the stage, after an absence of about seven years, in "Justice," to be produced at the Court on the 7th inst. Also in the cast are Messrs. Leon M. Lion, Lyell Swete, John Hanray, Acton Bond, F. B. Sharp, and Miss Edyth Goodall.

"The Eleventh Commandment."

The arrangement by which "The Eleventh Commandment" secured the tenancy of the Royalty Theatre during the rehearsals of Mr. Dennis Eadie's new production must end shortly, and the play will be withdrawn on Feb. 11. Mr. Harold V. Neilson is booking a provincial tour for Miss Viola Tree and company in "The Eleventh Commandment" to follow the conclusion of the London season.

Death of Herbert Cavanagh.

We announce with regret the death of Mr. Herbert Cavanagh, who passed away on Thursday at Middlesex Hospital. Mr. Cavanagh's chief part was that of Cattermole in "The Private Secretary," which he played for some time. He twice visited Australia and New Zealand, playing comedy parts. The funeral will take place at Highgate Old Cemetery to-morrow (Thursday) at 3.0.

A Professional Hotel.

The attention of our readers is drawn to the advertisement on page 15 of the Rufford Hotel, Nottingham, which is now under the management of Edward Bonfield, who is specially catering for the profession.

"Woman to Woman" Tour.

Murray King and Clark, who have just finished the most successful pantomime tour they have ever had, are now busy preparing for the initial performance of "Woman to Woman." Michael Morton's remarkable play will be produced at the Devonshire Park Theatre, Eastbourne, at the end of this month. Miss Marcelle Roche will play Deloyse and Miss Lilias Waldegrave undertakes the part created by Miss Henrietta Watson. Ernest Benham and Ernest A. Duval will be in the cast, whilst Henry Lonsdale has been secured as leading man.

Glaswegian Playwright.

The Glasgow Atheneum is the theatre fixed upon for the production of "Witching Willow," a play in three acts, by the Glasgow playwright, Mr. W. M. Parker. It will be produced on Monday, January 30, and the leading rôles will be filled by London artists.

Rapid Reviewing.

Sir Hall Caine and his works and pomps were freely discussed at the meeting of the Urban Club at Anderton's on Friday, when Mr. J. P. Collins took the chair and discoursed upon the subject of "Fiction Gone Out." Mr. Collins recalled that he was accustomed at one time to review as many as seven or eight novels in one day for the next edition of a popular daily. This led to the receipt by the editor of a letter which complained that the reviewer had "mixed up the hero of the first chapter with the hero of the last, who was of the same name but of a later generation." The letter was signed Arnold Bennett!

Agreeable items in the entertainment provided were the recitations of Mr. Adrian Harley, so well known to patrons of the Sunday League concerts.

Wimbledon Theatre.

Mr. J. B. Mulholland has secured an exceptional list of attractions for his spring season at the Wimbledon Theatre. Among the latest West End successes that have been booked are "The League of Notions," "The Knave of Diamonds," with Miss Violet Vanbrugh, "The Wandering Jew," Albert Chevalier in "My Old Dutch," "My Nieces," and "A Bill of Divorcement," while other favourite plays rebooked are Fred Terry in "The Scarlet Pimpernel," "The Gipsy Princess," "Charley's Aunt," "The Private Secretary," and a first visit of "David Copperfield" with Bransby Williams.

A Romance of Royalty.

"The Queen Mother," a romantic drama, by J. A. Campbell, opens its spring tour next Monday, Feb. 6, at the newly-decorated Theatre Royal, Stratford. Included in the cast are Algernon J. Hicks, George Austin, St. George Frere, Roy Futvoye, Eddie Noble, Courtney Robinson, P. Hunt-Lewis, Master Frank Rydon, Winifred Neville, Hilary Burleigh, Nellie Merton, and Ada Champion.

Pantomime Revels.

Scenes of enthusiasm marked the closing scenes of the Portsmouth pantomime, after a successful run of four weeks, at the Theatre Royal, on Saturday, the 21st ult., when the occasion was made one of speechifying and presentations to the principals. On the fall of the curtain Mr. Peter Davey, the general manager and producer, came forward and, in the course of a brief speech, thanked all who had so materially contributed to the success of the run. Especially did he mention Mr. Chas. H. Peters (the musical director), Mr. E. Lamont Mullane (stage manager) and Mr. E. Grimani (resident scenic artist), and Miss Janie McGuffin, who had superintended the dancing department.

A number of bouquets were handed to the principals, and the stage, set as a flower garden, and so profusely supplemented with the real article, presented a very gay and animated appearance. Mr. Davey was afterwards presented with a silver tray by members of the company as a mark of their appreciation.

Successes for South Africa.

The I.V.T.A., Ltd., inform us that, on behalf of the African Theatres, Ltd., Johannesburg, they have secured the sole African rights of Mr. Harry Day's successful revue, "Spangles," and also the Adelphi musical play, "The Golden Moth." "The Bat," which was produced at the St. James's Theatre on Monday, has also been secured. The African Theatres, Ltd., are producing Messrs. Wylie and Tate's Hippodrome revue, "The Peep Show," in Johannesburg in May next.

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

Cochran, Congreve, and Co.

Mr. C. B. Cochran has just notified us that when the Garrick Theatre—now the Cosy Café of the "Bird of Paradise"—reverts to him, he will present there a series of old English comedies, by such famous authors as Congreve, Wycherley, Vanbrugh, Farquhar, &c. C. B. C. also threatens to present there dramas by Ibsen, Strendberg, and other Scandinavian misery merchants.

Huntley Enterprise.

After G. P. Huntley gets well forward with his new production, "Wall Papers," starting at the Coliseum next Monday, you may expect to find him taking steps to present himself in a wild and whirling farce-comedy, mentioned by us some time ago, namely, "Rolo's Wild Oat."

Galsworthiness.

The cast for that splendid drama, "Justice," with which Messrs. Leon M. Lion and J. Bernard Fagan will start their Galsworthy cycle, at the Court Theatre, next Tuesday evening, is interesting from several points of view. In the first place that fine actress, Miss Edyth Goodall, will then make her welcome reappearance on the boards. That fine character actor and producer, E. Lyall Swete, will then do ditto. Acton Bond, who for the past few years has devoted himself to much active work in connection with the British Empire Shakespeare Society, will return to modern drama, and Monckton Hoffe will once again become an actor. Manager Lion will also once more "take the stage."

"My Son."

After being "cancelled," the production of Herbert Thomas' "motherhood" drama in four acts, "My Son," will take place at the Ambassador Theatre to-morrow (Thursday) evening, with Frances Ivor, Townsend Whitling, and Arthur Pusey in chief parts, and preceded by Cora Lingard's child-life stories. The play is presented by Mr. P. C. Townsend, in conjunction with Messrs. Bernard Elliott and Jacques Gonnoi.

"The Wheel."

Just before going to press we looked in at the finishing rehearsals of J. B. Fagan's drama, "The Wheel," with which that charming and gifted actress, Miss Phyllis Neilson-Terry, is to start in London management at the Apollo to-night (Wednesday). Without giving away the special "surprise" or "secret" of the play, we may indicate certain points which seem pretty sure to interest playgoers deeply. Among these we may mention the realistic native episodes concerning the representatives of several tribes, speaking respectively the Hindustani, Pali and Tibetan tongues. These real natives were being wonderfully drilled by Major C. Davidson, a gallant warrior who has had wide experience in that part of India in which the scene is laid.

Another deeply interesting feature of "The Wheel" (which we may mention typifies the Wheel of Life) is the strong undercurrent of Buddhism. The main characters are a colonel, played by Robert Horton; an adjutant, enacted by Philip Merivale; and the colonel's wife, a beautiful English girl born in India, impersonated by Miss Neilson-Terry. The Oriental religious blend of the play is chiefly depicted by Randle Ayton, in the very strong character of a Tibetan Lama.

The Neilson-Terry "Next."

During our stay upon the Apollo stage we were informed by Miss Neilson-Terry and her husband, Mr. Cecil King, that in all probability their next new play production will be a drama written by the American lady playwrights, Evelyn Greenleaf, Sutherland and Beulah, Maria Dix. This drama is at present entitled "Stigmata."

Two Strange Slips.

By the way, one of our lady theatrical chroniclers very strangely described "The Wheel" as the "Circle." She forgot, evidently, that "The Circle," written by no less a dramatist than Somerset Maugham, was recently presented at the Haymarket, where it had a good sound run. Speaking of the Haymarket, another chronicler a few days back described that theatre's esteemed sole lessee and manager as "Sir" Frederick Harrison.

"Barbed Wire."

Harold Simpson, the indefatigable librettist and lyrist, has written and published (per Franck's) a new playlet, which he calls "Adam's Apple." On glancing through it we find it gives excellent scope for acting. H. S. has also just finished an apparently striking comedy with the attractive title of "Barbed Wire."

Play Actors' Production.

"Lady Larcombe's Lapse," to be presented by the Play Actors at the Kingsway on Sunday evening, is by Mrs. Jessie Porter, who wrote "Betty at Bay." With Miss Irene Rooke as her ladyship, there is a night club scene that promises to be one of the funniest of its kind. Zelia Raye and Quinton Tod will give a speciality dance, and Marjorie St. Aubyn (late of "My Nieces") has an interesting special, if smallish, part to play.

New Pinero Play.

The name of Sir Arthur Pinero's new play, which is to be produced in about four weeks' time, is still kept a secret. The music is by Sir Frederic Cowen, and the cast will include Mr. Owen Nares (who is still in the provinces), Miss Winifred Emery, Miss Laura Cowie, Miss Jean Cadell, Miss Dora Gregory, and Messrs. Norman Forbes, D. B. Clarence, and Nicholas Hannen.

"Brighter London."

"Brighter London" is the title of a new revue that Mr. Lauri Wyllie is to produce shortly at a West End theatre.

A Stuart Restoration.

That distinguished composer, Leslie Stuart, has been imprisoned in his cosy flat in Panton-street by reason of an attack of what is usually called the "prevailing epidemic." On looking in upon Leslie just now, however, we were glad to find the maestro convalescent and very busy putting in the finishing crochets and quavers, to the interpolated numbers which he has been comprising for Miss Haidee De Rance's score for "Jenny." L. S. is also preparing the necessary "notes" for his very own scores for a couple of her musical plays.

"The Yellow Poppy."

On Sunday, February 12, the Repertory Players will produce at the Comedy Theatre a new romantic play, entitled "The Yellow Poppy." It is a dramatised version of the clever novel of the same name, by D. K. Broster, who has collaborated with W. Edward Stirling in adapting the play.

An interesting cast includes Florence Saunders; Doris Lloyd, who made such a success in "The Edge o' Beyond"; Henry Kendall, one of the "Old Vic.'s" most promising young actors; and William Stack. Special music has been written by Phillip Cathie, who is responsible for the musical accompaniment of most of Matheson Lang's plays. The action takes place in the First Empire period and concerns a plot to overthrow Napoleon and restore a son of Louis XVI. to the throne of France.

Everyman Productions.

"Mixed Marriage" finishes on Saturday week at the Everyman, and on Monday Mr. Norman Macdermott will produce, for at least a fortnight's run, Bernard Shaw's "Fanny's First Play."

"Rights of the Soul."

The Pax Robertson Salon will produce a new Japanese farce, together with Giacosa's "Rights of the Soul" and a short dramatisation of Lermontov's "Heart of a Russian," next Sunday evening, at the Bedford Hall, Upper Manor Street, Chelsea. A lecture on the authors will be given by C. A. Arfwedson.

ACTORS' ASSOCIATION ANNUAL MEETING.

WORK OF THE PAST YEAR.

FUTURE POLICY.

There was a numerous attendance at the annual meeting of the Actors' Association, held at St. Martin's Theatre, on Sunday.

Mr. J. Fisher White presided, and was supported by many members of the Council, including Miss Gladys Holliott, Mme. Isabel Beresford, Miss Ethel Griffies, Miss Lucy Sibley, Mrs. Saba Raleigh, Miss Lisa Coleman, Messrs. F. B. J. Sharp, H. Pearson, Harding Steerman, George Fry, Sydney Paxton, Frank Irish, Murri Moncrieff, Frank Dennis, Alfred Lugg (sec.), Theodore Goddard (solicitor), and Broughton (auditor).

Mr. Fisher White said, in thinking over what he could possibly find to say that afternoon, he thought chiefly of one word, and that was "solidarity." That was what, as they would hear presently, the unions representing theatrical people in the other English-speaking countries seemed to have achieved. Why they had not done so it was for them to try and find out. At any rate, they could say, perhaps, that the peculiar conditions of the actors' calling were of long-standing and more obstinately established in this country than they were in those other English-speaking countries. That might be some excuse for them. They discovered those peculiar conditions very particularly through their secretary—the Association functioned almost exclusively through the secretary—and they were trying to find out whether it was possible to establish in connection with the Association a friendly society which would give the benefits usually given by friendly societies. They discovered that the conditions of their trade union were such as to make the difficulties almost, even if not quite, insuperable. That was to say that employment was so irregular and there was so much unemployment that it was found impossible to adapt at all the ordinary rules of friendly societies to their Association. That was some excuse for them perhaps. But they must try and overcome the difficulties.

A Vicious Circle.

Without solidarity they would be unable, in the long run, to achieve any further advance, nor even to maintain the ground already gained. Of course, it might be said that the remedy, or at least the prescription for attaining solidarity, would be the closed-shop. That was all very well. But the closed shop itself was to be obtained only when "a preponderating number of the people represented in the industry were inside the ranks of the closed shop. It might be objected, of course, "why don't we declare it a closed shop?" and then trust to the people coming in. That might or might not be all right. They heard constantly that people would not join the A.A. because they said the Association did nothing. On the other hand, the officials of the A.A. say that the Association could do nothing unless the people joined. It was a vicious circle. The only way to break that circle was in the hands of each individual member. As he had often said before, the way to get new members was not by propaganda meetings, speeches, or anything of that sort. It was by individuals working in the shops. That was to say, in the theatres, dressing-rooms, and places where actors congregate. (Hear, hear.) If they could persuade people to take an intelligent interest and shake off that horrible apathy, things would be different. They should ask, not what am I going to get out of it, but what is the profession generally going to get out of it.

The New Council.

Mr. Lugg announced the result of the election for the new Council as follows:—

LONDON.—J. Fisher White, 520; Sydney Paxton, 504; Alfred Lugg, 495; Ben Webster, 461; Miss Sybil Thorndike, 458; Miss Gladys Holliott, 390; George Tully, 385; Robert Michaelis, 377; O. B. Clarence, 375; A. Harding Steerman, 350; Basil Rathbone, 354; Milton Rosmer, 350; Miss Phyllis Broughton, 348; Lennox Pawle, 331; Franklyn Dyall, 326; Bertram Wallis, 326; Frank E. Petley, 317; Jevan Brandon-Thomas, 311; Miss Ethel Griffies, 296; Miss Renee Kelly, 267; Murri Moncrieff, 241; Fred. Leslie, 239; Miss Lisa Coleman, 233; Mrs. Saba Raleigh, 230; Miss Minnie Raynor, 224; Henry Caine, 215; Miles Malleson, 213; Miss Cathleen Nesbitt, 213; Malcolm Keen, 209; Frank B. Gray and Martin Adeson, 207.

THE PROVINCES.—Clifford Bean, 377; Frank Irish, senr., 369; A. George Fry, 344; Mme. Isabel Beresford, 332; Walter Gay, 309; Luke Forster, 302; Walter Rignold, 294; Miss Lucy Sibley, 291; Charles R. Stone, 260; Alfred Harding, 258; Miss Sara Allgood, 248; Herbert Pearson, 244; Miss Kathleen Magee, 244; Frank Denis, 241; Frank Heath Saunders, 237; Oswald Lingard, 231; Eric H. Albury, 226; Miss Carlotta Anson, 221; C. Hargrave Mansell, 214; David Leslie, 211; David G. Noble, 208; Alfred Wellesley, 205; Tom Fancourt, 203; Maurice Hoffman, 199; Robert Lord, 190; Byron Douglas, 187; Miss Ada Roscoe, 182; T. W. Dunscombe, 179; Miss May Beatty, 175; and Miss Lydia Donovan, 170.

Annual Report.

He read the annual report, which declared that 1921, from the point of view of the profession generally, had probably been one of the worst years in the history and experience of any member of the Actors' Association, but it was gratifying to be able to report that the Association was in a stronger position financially than at any time in its history. This increase in strength was mainly due to the special levy made in support of the Protection Fund, for which the gross receipts had been £1,281 3s. 6d.

The difficulties of dealing with bogus managers were set out, and it was remarked that it was unfortunately true to state that artists generally are found to support bogus men by their omission to make reports to headquarters. A long list of bogus companies was set out and the steps taken to deal with them were explained by Mr. Lugg.

The cinema crowd contract was mentioned, and it was declared that, although not much progress had been made in the past year, no efforts were being spared.

Suggestions have been received from the managers for the amendment of the Standard Touring Contract, which suggestions have received the very careful consideration of the Council.

If all the suggestions were adopted the effect upon the contract would be a return to pre-standard contract conditions, as no other of the advantages appeared to be retained in the suggestions of the managers, except the £3 minimum wage.

The total membership to Dec. 31, 1921, was 4,695, a decrease of 1,117 on the 1920 membership. Out of these 2,387 were men and 2,309 women. The register contained 6,988, so that 2,269 members have not paid their subscriptions for 1921. New members during 1921 totalled 1,188.

The increasing practice of employing carpenters as actors had been taken up with the National Association of Theatrical Employees.

In order to pay a special tribute to Mr. Norman McKinnel, members of the Council subscribed and presented to him on the night of his first production as an actor-manager at the Comedy Theatre a silver salver of great antiquity and beauty.

Arising out of the stranding of "The Painted Laugh" company at the Garrick, the report says:—

It becomes increasingly clear how necessary it is that the licensing authorities should have some control over the sub-lessee of theatres. When a man becomes lessee of a theatre he is compelled to sign a bond and to offer sureties to guarantee that he is a fit and proper person to hold a licence. The Lord Chamberlain's office has been approached by the Association with the suggestion that all sub-lessees should be compelled to give some guarantees, and it is hoped that this will become law.

That Mrs. Sydney Valestine is the first pensioner under the Valentine Memorial Pension Fund is recorded, and the report concludes with accounts of some of the legal disputes and a more detailed financial statement showing the effect of the economy campaign, the total result of which is set out below.

A three years' review of the moneys paid out to members shows that in 1919 the total benefits paid were £3,516; in 1920, £5,481 9s. 4d., and 1921, £6,044 2s. 2d., an average of £5,013 13s. 10d., and an average of over 19s. per member.

The adoption of the report was moved by Miss Ethel Griffies and seconded by Mr. Stone, and passed unanimously.

How Members Were Helped.

Mr. Theodore Goddard read the legal report. During the year 127 members had consulted the solicitor, and several members had been advised by letter and telephone.

The Legal Committee had had 238 cases before them. Forty actions and three arbitrations had been commenced on behalf of members, 30 actions had been tried and concluded, and one arbitration. Twenty-six actions were won and four lost, and there were at present ten outstanding. An arbitration has been decided, and the award favoured the A.A. member.

The total amount recovered and paid over on behalf of members amounted to £1,724 19s. 8d., in addition to which there were judgments amounting in all to £289 10s. at present unsatisfied.

A great number of cases have been settled without resort to arbitration.

Legal representation at arbitrations was not only calculated to benefit the members, but would be of great assistance to the tribunal who had to try the cases, and members were advised to reject any proposition put forward dispensing with legal aid.

Miss Lucy Sibley proposed the adoption of this report. Mr. Harding Steerman seconded, and it was adopted.

Finance.

Mr. Lugg then placed the financial statement before the meeting, and in doing so pointed out that their financial position was largely due to the levy, a not altogether satisfactory state of affairs. As a result of the economy campaign, the total saving for the year was £1,145 1s. 11½d.

The total funds of the Association are £4,562 8s. 1½d., there being £1,656 1s. 6½d. in the General Fund, £202 15s. 2d. on the Death Levy Fund, and £2,703 11s. 5d. on the Protection Fund. On the Death Levy Fund £1,591 9s. 5d. had been paid to nominees of dead members. £195 was paid out of the Protection Fund to members. The General Fund showed that the total income for the year was £7,536 7s., while the expenditure was £7,684 3s. 7½d. Balance brought forward from last year was £1,804 3s. 2d., and the balance carried forward is £1,656 1s. 6½d.

Mr. Pearson proposed, and Mrs. Saba Raleigh seconded, the adoption of the financial statement, which was unanimously agreed to.

MR. LUGG AND THE T.M.A.

Before speaking on the future policy of the Association Mr. Lugg read correspondence which had passed between the Council and the Theatrical Managers' Association. The first, dated Jan. 27, stated that the T.M.A.'s attention had been drawn to a series of offensive statements reflecting upon the integrity of theatrical managers. These were continually appearing in the Press over the signature of, or written by, their secretary. He desired to ask whether these articles appeared with the approval of the Council, and to inform the Council that if such articles were not discontinued the T.M.A. would not carry on any further communications with the A.A. (Cries of "Oh!" and laughter.)

The reply sent by the direction of the Council was to the effect that no member of the Council had seen anything in the Press over the signature of their general secretary reflecting upon the integrity of theatrical managers which were in any way untrue to fact, and asked for specific details.

Mr. Lugg said he read that because the future policy of the Association is bound up with the owners of theatres. They, as they knew, fixed the Standard Touring Contract, not only with the A.T.M., but with those worthy gentlemen the Theatrical Managers' Association, who were equally parties to the touring contract with the A.T.M. The A.T.M., as regards their officials and their executive, had left no stone unturned to try and compel every member of theirs to use upon every occasion the Standard Touring Contract. (Applause.) There had been instances where members of the A.T.M. had broken the contract. Those instances had always been dealt with by the A.T.M., and he would like to state that if every managers' organisation had done its duty equally with the A.T.M., the touring contract would be universally in use. (Loud applause.)

Turning to the Theatrical Managers' Association—who, he hoped, would take further exception—those men agreed with them on the Standard Contract. Not one of those men had been instructed by their executive or the people at the head of their Association to use the Standard Contract. (Shame.) They approached the Theatrical Managers' Association and said, "You are parties to the contract. Will you say you will not engage with touring managers who are not controlled unless and until they use the Contract?" The T.M.A. asked that no strike should be called until after arbitration had been resorted to. The A.A. agreed, providing the T.M.A. managers would say that, under the Contract, they agreed to take no action to evade any one of its clauses. That was a perfectly fair and honourable suggestion, which could have been met, and might have rescued the profession from the slough in which it at present found itself. In effect, they said they would advise their members to use the Standard Contract wherever it could be used for their own advantage. But if it was to the advantage of the A.A. members, that's different. (Hear, hear.) The A.A. had tried loyally and by the expenditure of quite large sums of money to compel these men to use the Standard Contract. Their success had not been unqualified by any manner of means. They had to confess they had been ineffective, but that was because there was an alliance between some theatrical managers and bogus managers, whereby the resident manager got in cheaper. He had no hesitation in accusing resident manager of being responsible for the abject misery in which some 50 per cent. of the touring fraternity had to eke out their lives.

Sweated Labour.

They agreed that it was the resident manager, and the future policy of the Association was going to be directed against the resident manager—(applause)—who, by engaging bogus managers and managers who did not use their contract, encouraged, and deliberately encouraged, sweated labour. (Hear, hear.) They said these were great evils from which the profession suffered. Men, women and children had often to dress and undress under conditions not fit for swine, and it was time these men were hounded out of the profession. (Applause.)

The Council proposed that the Association should, at any cost, go to any town where they found those evils encouraged, and remain there. They would ask every decent member of the community—whether trade unionist or not—to keep away from the particular theatre. They would tell these people that they were equally guilty with the resident manager for those terrible conditions if by paying to go into the theatre they allowed those men to carry on under those conditions. They would ask the public, and especially the trade unionists, to give them their support to prevent audiences going to the theatres unless and until the sweating conditions were removed, and proper sanitary conditions were granted. (Applause.) The Council could only be effective if the members themselves were effective. They were the Association. It was their representations which must be perfect; it was their evidence which must be submitted, and constant communication with headquarters must be maintained, so that they had everything at their finger tips. What hope had they of cleaning up these filthy cesspools of theatres unless they were prepared to spend, and spend liberally? They had seen that the general fund was depleted. It was not as it should be. They had a large protection fund, and it would be necessary at a later date for the new Council to outline the details they hoped to formulate and carry out, and then to come and ask the members to permit the use of that protection fund for this specific purpose.

World-Wide Affiliation.

After a resolution had been passed supporting the Council in its action in extending the date for the closing of the ballot, the meeting turned to the consideration of the following resolution:—

That this meeting supports the Council in its endeavours to bring about a world-wide affiliation of English-speaking actors, to include the A.A. of England, the Associated Actors and Artists of Africa, the Actors Federation of Australasia, and the Actors' Equity Association of America.

Mr. Sharp moved the resolution which, he said, he hoped would be carried, not only unanimously, but with acclamation, for the reason which must be obvious to most of them. The way that resolution was taken that day would go forth through the world to these branches in Australia, Africa, and America. Their profession was one in which they could affiliate and affiliate completely, because they spoke a common tongue, and their work was in common. The immediate effects of that must be apparent. One thing was that if they wanted to go to these countries they would have to become a member of the Association. Affiliation as suggested would work to their benefit, because while Englishmen went abroad to these countries, very few from these places came over here.

Mr. Sharp then went on to denounce an incident reported in a daily paper last week, as taking place at a certain theatre. The action, he said, was an atrocious scandal, if the report was true, and the audience agreed.

Mr. George Fry seconded the resolution, and said that the A.A. was the first trade union for actors in the English-speaking world, but now the others were more advanced than they. He did not know why, except that perhaps in new countries new thoughts grew and developed more quickly. They had heard that certain American managers might come here, and if they did not fall in with the other unions, they would find these men coming and exploiting their people or bringing over blackleg labour to swell their already overcrowded market. That was a thing they could not allow, and they must be very careful to put their house in order.

Mr. Lugg explained that all the resolution meant was that if the members desired closer agreement with these other bodies, the Council would endeavour to bring it about. The exact terms of that closer co-operation would have to be submitted in due course for their consideration and approval.

The resolution was then carried unanimously, and with enthusiasm.

Votes of Thanks.

Mr. Sydney Paxton moved a vote of thanks to Mr. Fisher White for his work during the year, paying a high tribute to the qualities which had been displayed by the chairman under many difficult circumstances.

The resolution was greeted with loud and prolonged applause, and having been suitably acknowledged by Mr. Fisher White, a vote of thanks to the proprietors of the theatre was adopted.

THE REALM OF MUSIC.

CONCERTS OF THE WEEK.

"ELIJAH" AT QUEEN'S HALL.

Mendelssohn's "Elijah," although popular in the repertoire of choral societies, was originally intended for operatic representation, and Mr. Joseph Farrington, who sang the name-part at the Langham Choral-Orchestral Society's concert, has sung the work in opera form. He sang the part from memory at Queen's Hall, on Tuesday week, with complete confidence. The choir of the Society is best in the brilliant sopranos, whose tone quite overcomes the lack of sonority in the contralto, tenors and basses, and this may have accounted for the somewhat slower tempo than usual, at which Mr. Hugh Marleyn conducted the whole work.

This, however, is not to overlook the care and attention with which he directed the big chorus and the full orchestra under his baton. The other soloists were Miss Lilian Stiles-Allen, whose full voice rang out well over the large hall; Mr. Alfred Cracknell, who bowed acknowledgments following the beautiful melody "If With All Your Hearts," and Miss Margaret Balfour, whose work throughout was of the highest standard. Always a favourite contralto, Miss Balfour sang with a fine devotional feeling and glorious tone that few could equal.

The small parts, and in the double quartet, found opportunity for Miss Betty Hayhurst, Miss Sylvia Pickford, Miss Millicent Hunter, Mr. Reginald Ford and Mr. Percy Johns, all of whom sang with care and precision.

The orchestra is augmented by members of various London societies, and no small measure of praise is due to Mr. Charles Woodhouse, whose lead was of inestimable value in keeping the playing well together, and the tone of the brass instruments was everything to be desired.

STUDIO CLUB.

Members of the Studio Club turned up in force on Thursday to enjoy the musical "bonne bouche" provided for them by Mr. Sydney Burnstead at that evening's cabaret. The well-known Queen's Hall pianist, Miss Olga Carmine, was one of the distinguished artists who appeared. Her work ranged from Chopin to Ravel, so that every section of the audience was well satisfied. That her interpretations were both brilliant and expressive goes without saying.

Another interesting contributor to the programme was Mr. Peter Upcher, who has just returned from tour, and sang a well-varied group of compositions by French and English composers. In certain of these—witness, German's "Love was Meant to Make Us Glad"—he was assisted by a bright-toned young soprano Miss Jessie Hasset. Miss Hasset also sang several of Mr. Upcher's own songs with good effect. The remaining singer was Miss Lilian Harris, a contralto with a pleasant and easily-produced voice. A welcome feature of her contribution was the inclusion of Walter Butler's "Irish Lyrics." Mr. Eric Shaw, as we have before had occasion to note, is a most efficient and sympathetic accompanist, and it was altogether a most enjoyable and artistic evening.

DEATH OF A FAMOUS CONDUCTOR.

Herr Arthur Nikisch, the world-famous conductor, died at Leipzig from influenza on the 24th inst.

He was born at Szent Miklos, Hungary, in 1855, and began to learn the piano at the age of six. Two years later he appeared as a concert pianist, and when 11 was already writing remarkably fine compositions. He received his musical education at Vienna. He first conducted in his adopted town of Leipzig, and later in Berlin.

He first visited England in 1895, and after that was in London every year in connection with festivals or concert seasons. In 1907 he conducted a German opera season at Covent Garden, and a few months before war broke out he took the London Symphony Orchestra for a concert series. He also conducted the Boston Symphony Orchestra.

THE COMPINSKY TRIO.

At the Mortimer Hall on Wednesday of last week Emanuel Compinsky (violinist) Sara Compinsky (pianist), and Alec Compinsky ('cello), delighted a large audience with trios and solos. The selections were from Tschaikowsky (trio), Louis Nicole (trio in D Minor); Violin Solo, A Minor, "Hebrew Melody" (Achron); "Andante Appassionata," by Emanuel Compinsky; Piano Solo, "Scherzo Op. 37," Chopin, Sara Compinsky; 'Cello Solo, "Fantaisie Russe," Alec Compinsky. Mr. Ruddell Hunter, baritone, sang several songs, and Roger Jalowicz was the accompanist.

A CROYDON CONVIVIAL.

On Friday last the Croydon and District Professional Golfers' Alliance gathered at the Greyhound Hotel, Croydon, under the presidency of Mr. O. Bella and chairmanship of Mr. R. C. Mitchell, for the third annual dinner. Mr. Charles Drowne directed the items of entertainment, to which Mr. Fred Froude provided pianoforte accompaniment in his usual good style. The vocalist, Miss Freda Connelly, a young soprano with full tone who is making good in the picture palaces, and Mr. Wilfrid Platt, bass, met with undeniable encores. The humorous entertainment of Mr. Dion Lane, with its witty up-to-dating of conversation in the days of Raleigh and good Queen Elizabeth, together with the musicianly banjo solos of Mr. Joseph Bull, found the house with equal success.

Marriage Music.

"Wedding Bells," a vocal or instrumental fox-trot, the latest number to be published in honour of the marriage of Princess Mary, will furnish a shining example of bright music to celebrate a joyous occasion. With words by W. Lee and music by George A. Fisher and Charles Ancliffe, the introductory bars alone of "Wedding Bells" are sufficient to ensure for it a popular success, for these bars reproduce on the piano in a realistic manner an actual peal of bells—a merry, rollicking peal, instinct with the joy of life, and carrying a message of happiness to all. The joyful atmosphere of the wedding chimes is maintained throughout the music, and the manner in which a suggestion of syncopation is introduced serves to add to its charm.

BRIGHTON LOTUS CLUB.

Under entirely new management the Lotus Club, King's-road, Brighton, opened its doors on Wednesday, the 18th ult., when a very large company was entertained to a most successful complimentary dinner and dance. The charming rooms wore a carnival air, with strings of coloured balloons across the ceiling, the tables gay with flowers. Each guest was presented with a carnival cap to be worn during the evening, and a souvenir of the club. The manager, Mr. Piercy, introduced the new proprietors, Mr. and Mrs. Reid, who are well known in Brighton. Mr. Harry Sagar, on behalf of the members, proposed a hearty vote of thanks for their hospitality. Mr. Reid, responding, thanked all for their kind remarks, and trusted the club would continue to be a success. The new manager has effected many improvements, and made the club a very attractive rendezvous, and it is likely to be one of the most popular centres in the town.

Keith, Prowse Orchestral Club.

Messrs. Keith, Prowse and Co., Ltd., have recently received quite a number of letters from conductors of orchestras in all parts of the country suggesting that they should start an orchestral club. These customers say that such a club would not only enable them to get their numbers regularly when published, but would save them much valuable time through lessened correspondence and cut down the waste cost of numerous small cheques and postal orders. They remind them that every time they order it costs 2d. for postage and 2d. for the cheque.

In the circumstances Keith, Prowse and Co., Ltd., have decided, for the convenience of their numerous patrons, to start a club at once. Upon joining, members can select three works from their orchestral list, excepting the "movie music." To all those becoming members before April 31 they will forward gratis orchestral parts of "The Garden of Allah" suite, by the renowned composer Sir Landon Ronald. Conductors, musical directors, dance pianists, and leaders should write at once for particulars to Messrs. Keith, Prowse and Co., Ltd., Orchestral Dept., 42, Poland-street, London, W.1.

Streatham C.C. Dinner.

An excellent concert followed the above club's annual dinner at the Holborn Restaurant last Friday, with Sir Wm. Lane Mitchell, M.P., in the chair, and Sir Arthur Roberts, Lady Roberts, Mr. H. D. G. Leveson-Gower, Mr. A. Sandham, Mr. Neville Miller, Mr. S. Stephen, Mr., Mrs. and Miss Mayo, Mr. Jack Godfrey, Mr. Ronald Huntingdon, Mr. and Mrs. Stanley Lowe, and Mr. and Mrs. Earl Miller among the guests. Miss Elsie Drage used her beautiful contralto voice to advantage in Easthope Martin's "The Crown of the Year" and other numbers. Miss Drage has a charming personality, and is a vocalist of merit. Miss Winifred Allen and Mr. Rupert Pounds' duet, "The Voyagers," was well received; as were their respective solos, the latter scoring with "The Cobbler's Song." Mr. Selwyn Driver's humorous interlude was one of the best things of the evening. Mr. Herbert Townsend was "at the piano."

A MAGICAL MATINEE.

Mr. Herbert J. Collings, the loquacious magician, who has been aptly called the "champion gagster," and recently made even Leslie Henson laugh, showed at his magical matinées at the Æolian Hall on the 14th inst., that he can "hold his tongue" on occasion. He then presented a silent Chinese act which was both mystifying and artistic, and met with the cordial approval of the large and distinguished audience. Mr. Collings reassured those who fancied he might have lost his speech by following on with his humorous drawing-room entertainment, in which his tricks are accompanied by a sparkling display of verbal fireworks.

Mr. Walter Churcher added variety to the proceedings by his always welcome funny stories and recitations.

NEW ENTERPRISE AT HASTINGS.

Plans for the new music pavilion have been displayed at Hastings during the week. The building is to cost £60,000, and will include a large concert hall, to seat over 3,000 people. It will be erected on the site now occupied by the East Sussex Hospital at a point immediately opposite the Hastings pier.

A new venture by the Hastings Corporation is the arranging of a weekly entertainment consisting of song, dance, and music. These are held in the Pavilion of the St. Leonard's Pier. The programme consists of orchestral selections, mixed with dancing, and songs by well-known vocalists.

JOHN GREY AND SONS' BANJOS.

A fine-toned banjo is an instrument to be prized, and the makers of John Grey and Sons' banjos enjoy a well-earned reputation for the excellence of their workmanship. Both in design and in their system of construction they have made notable improvements, and evidence of this is to be found in the many letters received from banjoists in all parts of the world, amongst these being that well-known master of the instrument, Mr. Olly Oakley, who testifies to the exceptionally "rich and full tone" of one of the firm's Solon Models, which, he says, makes it "a real delight to play on." It may be added, that the same qualities which have won such high praise from Mr. Olly Oakley and others who are sound judges, are to be found in all stringed instruments of the John Grey and Sons' brand. The old-established firm of Messrs. Barnett Samuel and Sons, Ltd., are the proprietors.

Carpentier as Song-writer.

Messrs. Carey and Co. are fortunate in having published of late so many winning numbers. Another that must be added to their list of recent successes is a song entitled "Vagabond Philosophy." The words are by Georges Carpentier, who is too well known in a sphere other than the musical to need any introduction in these columns; and the music by Florian Brock. It is headed "George Carpentier's song," and we quote one of the verses:—

Only just a vagabond
That runs about the street,
Has come an awful cropper,
And is mud from head to feet.
The little chap says smilingly,
Though tears are in his eye,
"The mud and dirt will soon rub off;
I'll be all right by'n'by."

CONCERT PARTIES.

GEORGE ROBINS
COMEDIAN—PRODUCER.
Specially engaged by J. B. Mulholland Esq., for Wimbledon Pantomime.
Open for offers FEBRUARY ON.
"Woodbine," Salisbury Road, Wimbledon, S.W.

BERT GREY'S FAMOUS
PRO RATA
VACANT MONDAY NEXT.
WIRE:—Grey, Winter Hall, Leamington Spa.

ENTERTAINERS' WANTS.

HARRY MORTON, the Wizard of the English Concertina. "There's sweet music here." 42, Cambridge-gardens, W. 10. 'Phone, Park 3426.

MISS ALINE BEAUMONT, Experienced Accompaniste. 'Phone, Sydenham 1102. 5, Anerley Park-mansions, S.E.20.

LAWRENCE INKSTER, C.A.A., Tenor. Available for Concerts, Dinners, &c. 34, Park-hill, Clapham, S.W.4.

CONCERT PARTIES ON TOUR.

AEROS CONCERT PARTY.—Jan. 30, R., Swansea; Feb. 6, T.R., Swansea.
ARCADIANS, THE.—Jan. 30, St. James's Hall, Harrogate.
BOX O' VESTAS.—Jan. 30, Chester.
BRITANNICS, THE.—Jan. 30, Public Hall Cinema, Slough; Feb. 6, Pav., Newbury.
CIGARETTES, THE.—Jan. 30, Hull.
FARCE.—Jan. 30, Clarence Pier, Southsea.
IDEALS, THE.—Jan. 30, Pav., Jesmond, Newcastle.
LEADSWINGERS, THE.—Jan. 30, Albert Hall, Stafford.
NAP.—Jan. 30, Pav., Morecambe.
NEW CADETS.—Jan. 30, Hippo., Penarth; Feb. 6, Eastbourne.
NOVELTY.—Jan. 30, Rusholme Pav., Manchester.
OPTIMISTS, THE.—Jan. 30, Assembly Rooms, Salisbury.
ORANGE CLUB, THE.—Jan. 30, His Majesty's, Barrow.
POPPIES, THE.—Jan. 30, Boro' Green.
PRO RATA.—Jan. 30, Winter Hall, Leamington Spa.
QUIXOTES.—Feb. 6, Rusholme Pav., Manchester.
SEVEN NOBODIES, THE.—Jan. 30, Central Hall, Hoylake; Feb. 6, Barrow.
SUMMITS, THE.—Jan. 30, Lyric, Carmarthen.
TALENT.—Jan. 30, Pav., Newbury.
VERSATILES, THE.—Feb. 6, Public Hall, Cirencester.

The Quaintesques.

The attraction at the Assembly Rooms, Salisbury, is Mr. Bob Manders and The Quaintesques, a first-rate company of male artists, presenting a varied and quite unusual show, which goes with a good swing. It is one of the very few companies touring composed entirely of gentlemen. They include Mr. Paul Zaharoff, a very fine pianist; Mr. Jack Glue, in a selection of ragtime songs; Mr. Ernest S. Hall, a popular tenor; Mr. Billie June, with a good repertoire; Mr. Sid Vance, a quaint comedian; Mr. Tommy Bourne, baritone, who wins many encores; Mr. Billie Manders, whose female impersonations are remarkably good; Mr. Charles Douglas, an excellent comedian, with a well-chosen repertoire.

WANTED, Engagement, in First-class C.P., Soprano-Pianist. Refined. Highest refs. Lib. Easter. Write, GERTIE CHARLTON, Nelson-street, Bridlington.

GUS WOOD, Punch and Judy, Children's Entertainments. 31, Agincourt-road, N.W. 3.

ENTERTAINERS WANTED.

WANTED, First-class Concert Party Artists. All lines. Also Violinists. Full details in first letter (photo, if possible). No callers. Resident Season. Address, "CONCERT PARTY," B. Feldman and Co., 125, Shaftesbury-avenue, W.C.

WANTED, Partner, Finance New Touring Party, featuring Star Music Hall Act. Box 440, "The Era."

MINEHEAD URBAN DISTRICT COUNCIL.

OPEN-AIR ENTERTAINMENTS.

WANTED, Offers for the privilege of giving Instrumental and Vocal Entertainments (to comprise at least four instrumentalists, excluding Pianist) during the coming season, from a site on the Sea Front, Minehead. Offerers prepared to provide specially high-class form of entertainment will receive special consideration.

Particulars and conditions of the licence may be obtained upon application to me.

Sealed tenders, endorsed "Entertainments," stating amount offered and nature of entertainment, must be sent to my office not later than Monday, Feb. 13th, 1922.

The Council do not bind themselves to accept any offer.

By Order,
W. H. A. THORNE,
Clerk.

3, Bancks-street, Minehead.

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TO LET
for the months of June, July, August, and September, the ideal premises, known as the
CONNAUGHT HALL, WORTHING,
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THE ENTERTAINMENT TAX AT WORK.

EFFECT OF IMPOSITION ON ALL FORMS OF AMUSEMENTS.

SPECIAL INVESTIGATION BY "THE ERA."

INTERESTING FACTS AND OPINIONS.

There is no room for doubt as to the adverse effect of the Entertainment Tax on the amusement industry as a whole. Imposed as a war-time measure it should long since have been remitted. But while other industries have been assisted and even subsidised by the Government the entertainment profession has been so far unable to obtain the relief to which it is now surely entitled.

Faced with increased costs in every direction it is not in the position of other businesses which can "pass it on" and still hold their clientele. Any attempt to materially increase prices to the public would merely worsen a position which, on the whole, is already serious for many thousands of hard-working individuals.

There is little doubt also that, in addition to every other argument against it, the Entertainment Tax possesses a psychological disadvantage—it provides the "little more" which the man in the street grudges and kicks against, just as he would drink tea instead of his favourite coffee in many cases when refreshment houses demanded an extra halfpenny for the latter beverage. And the industry as a consequence suffers in being compelled to make an impost which is as distasteful to the amusement provider as it is to his patrons.

Only united effort and bulk of evidence is likely to have any tangible result in obtaining relief. The ERA is therefore conducting an investigation into the results and effects of the tax on places of entertainment throughout the country, the first results of which will be found below.

In this connection we understand that a deputation representing every branch of the entertainment world is being formed to wait upon the Chancellor of the Exchequer, possibly within the next few days.

In cases where key numbers are given, the managements concerned have, for obvious reasons, preferred this course. But the ERA possesses the facts and it devolves on all concerned to do their best to help a campaign to obtain relief. An instalment of opinions and figures follows. They speak more or less for themselves.

SOME INTERESTING LETTERS.

THEATRE CLOSES DOWN.

TO THE EDITOR OF THE ERA.

Dear Sir,—Owing to the black outlook in front of our profession generally for the coming season, and the fact that our Autumn Season was a heavy loss—the Government, however, receiving in ticket tax twice the amount of the loss—we have decided to close down for eight weeks from Feb. 6 as a protest against the tax, rather than risk the probable loss of double our overhead charges. If very theatre and hall in the provinces would do likewise we are confident the tax would soon be reduced to an amount which would at once place the industry on its feet again.

Yours faithfully,
J. E. BULL.

New Theatre Royal, Windsor.
Jan. 28, 1922.

DIRE EFFECT ON EMPLOYMENT.

TO THE EDITOR OF THE ERA.

Dear Sir,—Although I do not care to give you the figures for publication, I can assure you that my net profits for 1921 are barely one quarter of the amount I have had to pay in entertainment tax. Since the introduction of the tax I have been forced to rely almost entirely upon pictures, as my patrons cannot—except at rare intervals—pay the increased prices necessary when a play is the attraction.

I have no doubt many small provincial theatres are in a similar position—with the consequent increase of unemployment. As a theatre I employed regularly a staff of some thirty people—as a picture palace I employ nine.

Yours very truly,
JAMES HARE.

County Theatre, Bangor, N. Wales.
Jan. 30, 1922.

PLAYGOING BEYOND PUBLIC MEANS.

TO THE EDITOR OF THE ERA.

Sir,—The period during which the theatre was open—Jan. 1 to April 2, 1921—the Entertainments Tax amounted to £6,269 2s. 3d., and the approximate profit for the period was £5,331 18s. 9d., showing an amount of £939 3s. 6d. tax paid in excess of approximate profit.

There is little doubt that the Tax is seriously affecting our business owing to the fact that theatre-going has now become a luxury beyond the means of the general public, undoubtedly due to the Entertainments Tax, which was only imposed as a war-time measure, but which has now become a permanent increase to the prices of admission.

Yours faithfully,
A. M. BINGHAM.
Business Manager.

Theatre Royal Drury Lane, Ltd., London, W.C.2.
Jan. 30, 1922.

MUNICIPAL CONCERTS.

TO THE EDITOR OF THE ERA.

Dear Sir,—With reference to your queries, we are in a peculiar position, being a municipality, and the concerts are run at a heavy cost.

Last year our loss was about £1,500, and will this year, I am afraid, be about £4,000.

Last year the Entertainment Tax amounted to between *five and six thousand pounds*, and this year will be approximately the same.

It is certainly very hard on municipal entertainments, especially those of a semi-educational nature such as symphony concerts, that they should be subject to Entertainment Tax, which undoubtedly affects business.

Yours faithfully,
DAN GODFREY,
General Manager.

Pavilion & Winter Gardens, Bournemouth.
Jan. 30, 1922.

KILLING THE BUSINESS.

TO THE EDITOR OF THE ERA.

Sir,—Let me say how pleased I am that you are taking the matter of the Tax up, and perhaps my remarks, speaking personally as far as this Theatre is concerned, may be useful to you.

I paid more in tax last year than I made profit, and much in excess of profit.

The Tax is killing the business, because the people are not earning the money now, and to pay 1d. tax on a seat that is 4d. is absurd.

If we brought the prices of the seats down from 5d., 9d. and 1s. 3d., to 4d., 7d. and 1s., trade would undoubtedly be better, but that is quite impossible when one considers what we should get actually from the seats after the tax has been deducted. I wish you all success possible with your suggestions for the reduction of the tax.

Yours faithfully,
SYDNEY R. HILTON.

The Picture House, High Road, Leyton.
Jan. 28, 1922.

REPRIEVE AFTER EXECUTION.

TO THE EDITOR OF "THE ERA."

Sir,—Unfortunately the entertainment world is not organised as a political weapon, and therefore pressure must be of another kind, and you are aware in what directions I have been exercising this during the last four or five years.

Just at the moment managers are making an outcry because many of them are badly hit; but it will, I think, be found that the hint has been given by the Government to many newspapers to throw cold water upon any agitation towards removal of the tax. May I repeat an expression I used in the course of certain articles I wrote for the Press some years ago on the subject: "The Government will only grant reprieve after execution."—Yours truly,

J. B. MULHOLLAND.

SOME IMPORTANT OPINIONS.

MR. R. H. GILLESPIE.

It is difficult to get concrete cases to show absolutely that the entertainment tax is entirely responsible for the present state of music hall finance. When times were good we did not feel the tax—and it was specifically stated at the outset that the tax was levied with the object of raising money to help to win the war. At that time music hall ventures were exceedingly successful; but now that we have come back to almost pre-war conditions, with a considerable shortage of money, we find that all our costs, apart from the entertainment tax, are in many cases more than double. In most cases we cannot curtail the increased items of expenditure.

I was looking at some figures the other day, and found that the increase of rates alone to Moss' Empires, Ltd., from 1913 to to the present day would provide sufficient money to pay 5 per cent. on an actual capital. We cannot curtail this. Similarly with electric light, coal, gas, water, and so forth, in which items we cannot possibly economise. In addition we have enormously increased wages of musicians and theatre staffs—a 100 per cent. increase. When, besides these items, you get the entertainment tax, which in an ordinary music hall amounts to over 20 per cent. of the receipts, you see that the difficulty of running the business has increased enormously.

Here is a specific case where the gross receipts, including the tax, were £62,500, and the tax amounted to £10,700; and the music hall actually lost £5,800, without any charge for overhead expenses. In another theatre the gross receipts were £75,000, and the entertainment tax £12,000, while the loss amounted to £7,500. Besides this, we have all our ordinary taxes, and in addition, the new Corporation Tax.

I do not know of any other trade in which the retailer's tax is so great. There are some people who maintain that we are a luxury business. But let it be remembered that when we have had our national troubles we have been asked by responsible members of the Government to keep the flag flying, as it was of national importance that we should do so.

We recognise just as well as anyone else that the national demand for revenue is, in a way, almost as urgent as it was before, but the conditions are so entirely changed in our particular industry that they now entail a distinct hardship. And whilst we can hardly hope for the abolition of the tax, which seems to be justified, at least we have every reason to believe that some modification of the tax is overdue.

MR. WALTER PAYNE.

The present movement by the entertainment industry—and that includes theatres, variety theatres, and cinemas, as well as the employees of the industry, actors, variety artists, musicians and theatrical employees—is designed to secure at the earliest possible date the carrying out of the intention of Mr. McKenna, the Chancellor of the Exchequer, who first imposed the entertainment tax, that it should be abolished at the end of the war; and the second intention is to free the industry from the burden which, if continued, would completely destroy the industry itself from which the tax is derived. It is a fallacy to suppose, as many people do, that the public pay the tax.

Government a Sleeping Partner.

The entertainment tax makes the Government a sleeping partner, who obtain a weekly profit out of the gross receipts, whether the net receipts show a profit or loss. It is a tax which restricts the sale of securities or sums of money retained by the industry as profit, just as much as a tax upon the output of a factory restricts the sale of goods. Some of the larger managements have reduced their expenses to a point which many think is not consistent with good business or good showmanship. The entertainment managers are not so unreasonable as to expect good times all the time, and are quite prepared to take their gruel when there is no escaping it. They realise there has been a war, that money must be found to pay for it, and they are prepared to pay their share provided they are given equal terms with other industries. The entertainment tax is, however, a special tax, based upon a sliding scale, which makes the adjustment of prices very difficult.

MR. CHARLES GULLIVER.

Mr. Gulliver is in entire agreement with Mr. Payne. Asked what he thought of the proposal that places of amusement should all close down for a time as a protest against the tax, Mr. Gulliver said significantly that he thought they might have to close for other reasons.

At sixteen music halls in London the gross receipts for six months were £375,198, out of which was paid to the Government in Entertainments Tax £64,275. The result was a net loss on the sixteen halls of £56,759. A very bad case was at one hall where the takings were £14,023, the Government received £2,624, and there was a loss on that hall of over £5,000.

MR. J. GLOVER.

In protesting against the tax, Mr. Glover gives the following figures, as illustrating the unjust incidence of the duty:—

Kinemas.			Theatres.		
Admission.	Tax.	Percentage of Admission. Tax.	Admission.	Tax.	Percentage of Tax.
2½d.	½d.	20	2s.	4d.	16.7
4d.	1d.	25	3s.	6d.	16.7
4½d.	1½d.	33.3	5s.	9d.	15
7d.	2d.	28.6	7s. 6d.	1s.	13.3
1s.	3d.	25			

"A simple, reasonable, God-fearing man," he says, "might in a moment of moral candour think the 33⅓ per cent. tax was on the dear seat and the 13⅓ on the cheap one. Not at all. The framers of this tax moved in a mysterious way and clapped the heavy tax on the cheap seat!"

Showing the throttling influence of the tax, Mr. Glover gives the following figures from the balance sheets of two Midland theatres:—

	Loss.	Tax.
September 30, 1921	£1,366	£9,795
December 31, 1921	£1,879	£7,013

This should have yielded a profit to the proprietors instead of a loss as the money, paid by the public for its entertainment, was ample for the purpose, but the Government grabbed in tax what should have been the surplus, and the proprietors actually lost. As a matter of justice, rather than of favour, the tax ought to be repealed, or at any rate reduced, sums up Mr. Glover's opinion.

MR. PERCY HUTCHISON.

Mr. Percy Hutchison: "The industry of the stage spreads over the country, and it is in a deplorable state. It is likely to become worse. I suppose there were upwards of 150 substantial companies on tour last year. Only four made money worth talking about; perhaps another twenty got through comfortably; as for the rest —! You see, I can speak with some authority, for I own theatres and I run companies, so I get many returns through my hands. Think what theatrical touring means to industry—it is not just a question of actors and actresses out of work, and likely to be out of work. There are stage operatives and innumerable trades interested, railway transport, and what not. Every commodity of the theatre has increased in cost 300 per cent. Transport, a most important matter in regard to provincial touring, has doubled. Prices have not increased—except in regard to the tax, and the playgoer is steadily ceasing to be a playgoer. Undoubtedly his spending power is decreasing; but I believe he could find enough to pay the old prices—the pre-war prices, less the tax; and then the managers could carry on. Many of them contemplate closure. I know one highly respected provincial manager who has carried on a theatre with credit for nearly thirty years who has already closed, frankly beaten. Of course, it is the tax. It is turning a possible profit, or at any rate the possibility of making both ends meet, into a certain loss in all directions. We cannot meet the entertainment tax, and so we must eventually give way. My Uncle, Charles Wyndham, died a rich man. There was a time when he smiled contentedly on a weekly receipt of a thousand pounds. A weekly receipt of a thousand pounds would mean the high road to bankruptcy for a West-End theatre to-day. I am heart and soul in this movement for a drastic reconsideration of the tax. Cite Canada and America. Other countries apart, the authorities are infinitely kinder and fairer to the theatres than here."

OCTOGENARIAN MANAGER'S VIEW.

Mr. William Morton, the head of the Morton theatres and cinema enterprises at Hull, celebrated his 85th birthday on Tuesday. He is in splendid health and spirits. Mr. Morton thirty years ago was the proprietor of Morton's Theatre, Greenwich. Comparing the old times with the present, he declared that it was almost an impossibility to make entertainments pay. At the present time they were working absolutely at the smallest possible expenditure, yet they could not make profit. The entertainment tax was largely responsible for this, for if this was abolished the money saved would bring more people to the entertainment houses. It would be a long time before things became normal.

OPERA COMPANY WITHDRAWN.

It was announced at the London office of the Carl Rosa Opera Company on Monday that, owing to the general increase in the cost of provincial touring it has been found necessary to withdraw one of the four companies now appearing in the provinces.

In the course of an interview, Mr. Alfred Van Noorden, director of Carl Rosa, said: "We regret to have to take this step, but it has been forced upon us by the increased costs with which we are faced in all directions. We have to pay higher salaries and wages, especially in connection with the orchestra. The musicians earn much more than their pre-war salaries, and do half the work they did prior to the war, through refusing to rehearse without payment operas they are not perfect in. We have to meet, in common with the rest of the community, heavier railway charges.

"Largely through the operation of the entertainment tax," continued Mr. Van Noorden, "we have not been able to raise the price of the seats in the provinces, and so we have been compelled to withdraw a company, which means, of course, that a number of artists, musicians, and others associated with the organisation find themselves swelling the ranks of the unemployed. I do not see much chance of restarting this company until costs come down in all directions. If the entertainment tax could be modified or abolished it would give us the opportunity of obtaining a better financial return, and so present an opening for resuming operations on our old scale. But we also want to set down travelling and other expenses, because we have to face the fact that grand opera can only be given to the public on a business basis. We cannot go on multiplying losses.

TAX IN EXCESS OF LOSS.

Amount paid in tax	£478 19 0
Excess over loss	435 9 8

Tax has affected business. A continuance will surely close building. It is ruinous.—Fred. Nimsey, Grand, Abingdon-on-Thames.

REF. NO. E 2.

Amount paid in tax	£1,784 0 0
Excess over loss	1,700 0 0

Tax has affected business "very badly."

REF. NO. E 6.

Amount paid in tax	£2,669 11 0
Excess over loss	1,269 0 0

REF. NO. E 7.

Amount paid in tax	£2,593 12 3
Loss, same period	2,500 0 0

Tax has affected business. Had to discharge staff help meet expenses owing to heavy tax.

REF. NO. E 8.

Amount paid in tax	£4,613 13 8
Excess over loss	1,440 0 7

Tax has affected business. Killed it. Had to discharge six of staff.

REF. NO. E 11.

Amount paid in tax	£1,192 15 9
Excess over loss, approximately	730 0 0

Tax has affected business. Last night two people came in who said they had not been to a place of entertainment for six years, as they did not approve of the tax. This is the only direct objection we have come across. In our view, as a result of enquiry amongst our audiences, if the tax were taken off the public would demand the benefit, so that the relief would not of necessity have resulted, last year, in our being £1,192 15s. 9d. better off. To have obtained that amount, the same people would have had to increase their attendances by 25 per cent.; we do not think it would bring in 25 per cent. of new persons who had been keeping away on account of the tax, and this increase would have had to have been obtained in every month of the year. 95 per cent. of our loss occurred from the month of May, when it was very noticeable that those who had been coming three times and twice a week fell off to once, or ceased altogether, and it does not appear, taking the year through, that they would have increased their attendances to the required amount.

TAX IN EXCESS OF NET PROFIT.

Amount paid in tax	£3,401 1 9
Relation to profit	1,700 per cent. more than net profit.
Excess over net profit	£3,199 16 0

Tax has affected business and has caused unemployment by preventing our raising prices to economic level—price with tax. It has prevented improvements in structure, thus adding to local unemployment.—Charles E. Scutt, Gaiety Theatre, Hastings.

RBF. NO. E 1.

Amount paid in tax	£1,643 11 11
Excess over net profit	1,020 4 2

Tax has affected business "most adversely."

REF. NO. E 3.

For every £100 I took for *my* share (out of which I have to pay wages, rates, taxes, insurances, rent, and all outgoings, the Government took £50 in entertainment tax, and I should like to know what benefit I have received for it. The tax has not only taken *all* profit, but more.

REF. NO. E 4.

Amount paid in tax	£5,300 0 0
Relation to net profit	75 per cent.

Tax has affected business adversely.

REF. NO. E 9.

Amount paid in tax	Between £500 ...and £600.
Excess over net profit	Double.

Tax has affected business very seriously.

REF. NO. E 10.

Amount paid in tax	£600 odd.
Excess over net profit	£535 0 0

Tax has affected business. Unless soon taken off, shall have to close down.

THE GRAND GUIGNOL.

SIXTH SERIES OF PLAYS.

There is one notable feature about the new programme of plays at the Little Theatre. All of them, with the exception of one, are by English authors. The exception is one of the most gruesome and horrible dramas ever seen on the stage. It is entitled

"THE REGIMENT."

A Drama, in Two Acts, from the French of Robert Francheville, Adapted by Lewis Casson.

Colonel Schemnitz ..Mr. George Bealby
Major Mauser ..Mr. Nicholas Hannen
Miloch Petrowitch
Mr. Russell Thorndike
Colonel Deutsch.....Mr. Cyril Cattley
Doctor Wolff .. Mr. Stockwell Hawkins
Corporal Glauben ...Mr. Ian Fleming
Captain Graff .....Mr. Lewis Casson
Captain Ebermann ..Mr. Ralph Neale
Trooper Gottlieb ....Mr. George Owen
Trooper Hertz..Mr. Andrew Churchman
A Peasant Woman ..Miss Barbara Gott

An ill-treated young Polish conscript in a crack Uhlan regiment substitutes for the smallpox vaccine some tubes of Rabies virus, and it is with the latter that the whole regiment of 1,500 men is inoculated. Six days later all the men are down with hydrophobia, and their howlings are heard in the barrack square, outside the window of the laboratory in which the play is focussed. One victim is brought on for inspection by the local major. This was almost too terrible to be endured, and Mr. George Owen, who played this small part, is to be congratulated upon one of the most ghastly pieces of realism we have ever seen. After consultation, the Colonel agrees, to save an outbreak in the town, to have the whole regiment shot down by the infantry, only on the condition that he dies with his men. In order to extract the last ounce of fearfulness before he dies, the Colonel orders that the author of the tragedy shall be inoculated with Rabies, tied to a table, and left to die! The play was excellently acted by the whole cast; but Mr. George Bealby as the Colonel, Mr. Stockwell Hawkins and Mr. Lewis Casson as the medical officers, Mr. Russell Thorndike as the Polish conscript, and Mr. Nicholas Hannen as the Major deserve singling out for some very fine pieces of characterisation.

"The Regiment" is the only gruesome play in the bill. There are touches of tragedy in two of the other plays, but the English authors—fortunately—are evidently not adepts at sensational horror. The little play is

"AMENDS."

By E. Crawshay-Williams.

Robert Maynard....Mr. George Bealby
Millicent Wentworth
Miss Sybil Thorndike

It is a really poignant little episode. A wreck of a man is visited by his former mistress in his dreadful garret. He tells her that, by leaving him ten years before she was the cause of his downfall, and asks her to make "amends" by killing him. After getting him off into a drunken sleep, she seals up the room and turns on the gas and leaves him to die in peace. Acted by Mr. George Bealby and Miss Sybil Thorndike, it was a really sincere little slice of tragedy.

"CUPBOARD LOVE."

Stephanie Meyrick
Miss Sybil Thorndike
May Stannard ....Miss Sibell Archdale
Derek Lane .....Mr. Nicholas Hannen

It shows Mr. E. Crawshay-Williams in his wittiest and happiest vein. It is a delightfully audacious comedy about a young man who intrudes into the bedroom of a "nice" girl. She leads him on, and eventually asks him to sit in the wardrobe while she undresses. He is then informed that he has been locked in, and will be released at 9 o'clock the next morning. He accepts the situation dismally, and next morning is very much chagrined to find that the wardrobe had never been locked; in fact, the key didn't work!

Miss Sybil Thorndike proved again that she is a supremely good comedy actress. Mr. Nicholas Hannen was splendid as the young man, and Miss May Stannard played very gaily as the young friend.

"DE MORTUIS."

A Play, in One Act, By Stanley Logan

Bill Higgins .....Mr. George Bealby
Alf .....Mr. Nicholas Hannen
Mrs. Shuntle .....Miss Cicely Oates
Fred Margin .....Mr. Ralph Neale
Herbert Cripps..Mr. Stockwell Hawkins
Mrs. Cripps .....Miss Barbara Gott
Emily Cripps .....Miss Ivy Williams
Katie Cripps ....Miss Sybil Thorndike
Grandfather ....Mr. Russell Thorndike
The Driver ....Mr. Andrew Churchman
A Paper Boy .....Master Denning

Mr. Logan's play is one of the best studies in low life that we have seen for many a day. Every one of the characters gathered together in the East End "pub." after the funeral of Young Cripps has been very carefully observed and exceedingly well drawn. The only member of the family not present is the disowned daughter who has "gone on the streets," and when the family is really getting rapturous about the deceased hero she comes in for a drink, and stays to tell them how for years he had hold of her earnings, and had prevented her from making a decent marriage with the man she cared for.

In this play we had delightful studies from Mr. George Bealby as the innkeeper, Miss Barbara Gott, the tearful, dreadful mother; Mr. Stockwell Hawkins, particularly convincing as the father; and Mr. Nicholas Hannen, Mr. Ralph Neale, and Miss Cicely Oates well individualised as other members of the family. Miss Thorndike gave a clever study of the "disowned" sister.

"CHANGING GUARD."

A Fantasy, in One Act, By W. G. Nott-Bower, Music Composed by Albert Fox.

Peter Forrest ..... Miss Marie Vinten
Nurse ..... Miss Cicely Oates
Doctor ..... Mr. Lewis Casson
Mrs. Forrest.....Miss Sybil Thorndike
The Doll .....Miss Elizabeth Arkell
The Wooden Soldier
Mr. Russell Thorndike
Spirit of Death.....Mr. Ralph Neale

A charming, rather sentimentally worked out idea by Mr. W. G. Nott-Bower made the remaining item on the long programme. Peter is apparently dying, and his mother, who is sitting up with him, has a dream (which the audience shares) that the Spirit of Death enters the nursery, and is driven off, after a combat, by Peter's favourite doll and companion, a wooden soldier, which was made by his father just before he was killed in the trenches. Next morning Peter is found to be much better, whereas the wooden soldier is discovered on the floor with his head broken off. "Changing Guard" was beautifully acted by the whole cast.

WINDSOR THEATRE ROYAL.

Mr. Charles Doran and his fine company of Shakespearean artists opened their welcome return visit to Windsor on Monday with "The Taming of the Shrew," which was admirably played and the performance keenly appreciated by a good audience.

Included in the cast were Charles Doran, Edna Davies, Muriel Hutchinson, Edith Sharpe, Noelle Sonning, Ivy Sparrow, Gwevril Thomas, Eric Adeney, Alexander Brownlow, Alan Edmiston, Neil Porter, Ralph Richardson, Abraham Sofaer, Norman F. Shelly, Kenneth Skeet, Edward J. Wood, Donald Woolfit, Bruce Whitton, Arthur Young. The week's programme includes "King Henry V.," "Macbeth," "A Midsummer Night's Dream," "Twelfth Night," and on Saturday "The Merchant of Venice" (matinée), and "Hamlet" in the evening.

Miss Ada Reeve sailed on Monday per the Ceramic for Australia, with a company of her own, bound for Australia, there to present several successful London revues, including "Spangles" and "Pins and Needles." Miss Reeve will be away a year.

HOVENDEN'S BRITISH GREASE PAINTS

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THE ERA

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WEDNESDAY, FEBRUARY 1, 1922.

THE FUTURE OF THE HALLS.

THE counsel of despair regarding the variety theatre continues to be preached with unremitting, if misguided, zeal by the daily Press. "Who Killed the Music Hall?" runs the heading of one article. "The Decay of the Halls," says another. "Is Variety Dead?" queries still another, and proceeds to answer the question in a gloomy affirmative. To read the various funeral orations delivered over the music hall is enough to make every variety artist "pack up" without more ado, and seek a living among fresh fields and pastures entirely new.

The Pessimist Press.

The variety artist, of course, knows that he need do nothing of the kind. The services of the comedian, the vocalist, the performing animal, and the acrobat will be in just as keen demand as ever. People who lament the disappearance of the halls point to the West End, and to the halls that have gone over to the "legitimate" and to the pictures. The palmiest days of the halls are probably to be found when what were called the Syndicate Halls flourished within a few hundred yards of Charing Cross. The Tivoli, the Oxford, and the London Pavilion drew full houses every night with all-star programmes that have never been equalled. But at that time the Coliseum was not in existence; the Standard at Pimlico, whereon the Victoria Palace now stands, was of secondary importance, and the Holborn Empire, then called the Royal, had not the vogue that the present building has. So that the conditions, comparatively speaking, are little different in Central London, while all round the suburbs halls are feeding the demand for entertainment which local audiences were accustomed to come to the West End to satisfy.

Moreover, the revue has created a diversion against the single turn. People have become accustomed to seeing acts in an environment of scenic embellishment; but it is as easy for an artist to adapt himself to the environment as to appear upon an empty stage. While it is possible for a troupe of performing seals to be introduced into a principal scene in a pantomime, no variety act need ever despair of finding a place in any production.

The note of pessimism which the Press has thought fit to strike need never be reflected in the profession. Even the movement which it is asserted is being made to reduce artists' salaries need not cause any feeling of dismay. Acts of merit will always be able to command the remuneration due to their ability. It must be allowed, however, that during the man-shortage in the war, the difficulty of obtaining male acts led to the offering of salaries far in advance of the worth of the act, and these were increased to freak proportions during the boom which followed the armistice. Now that we have returned to normal times, it is not to be wondered at if a tendency to modify those salaries should be displayed. In the case of established turns of the average sort, no such modification, we think, is contemplated. It is only those acts which originated under wartime conditions and were booked years ahead at salaries far beyond their deserts that the movement is directed against. We know of acts scarcely worth £50 who are refusing contracts at £100, preferring to be out of work to taking that sum. That obviously is a policy that will result in self-effacement. The artist who took years to build up his act and gets only what is his due is, or should be, perfectly safe. The chief asset of the variety artist is that he can fit himself into any scheme of entertainment. It was this adaptability that made the theatre law so much of a "hass" before the double licence for theatres and halls was established. An artist shut out of a theatre because a programme made up of separate acts was illegal could remain where he was and blithely adorn the bill of the play when the entertainment was bound together with dialogue. The hundred and one items that go to make up a variety bill are too dear to the public heart to be dispensed with, and are not likely ever to lag superfluous on any stage.

Abnormal Salaries.

WHAT IS WRONG WITH THE VARIETY STAGE?

THE DIFFICULTY OF FINDING SOMETHING NEW.

By WILL EVANS.

What is wrong with the variety stage?

This is a question of the moment. It is a question which concerns all artists, big or little. It is a matter of bread and butter. One of the great London music halls has closed its doors to all variety artists except those who are associated with revues.

Many are the reasons advanced for the changed position of affairs. Some blame the Government for retaining the Entertainment Tax (a purely war-time measure, be it said); others blame the general public, not because of apathy, but because they want so much for their money (and let it be said everyone nowadays suffers from the same complaint); and others again contend that the artists themselves are mainly responsible.

Whatever has happened, whoever is at fault—the profession must, as a natural consequence, suffer.

It can truly be said that some performers very rarely change the character of their "turns." They hold the view (the wrong view, in my opinion) that because they have been able to secure a long contract, it doesn't matter, so long as they get their salary, what they put on. This attitude is no more nor less than a calumny.

No one more than I appreciates the difficulty of finding something new, however. It is a task. It is even said that new "stars" cannot be found.

This may or may not be true. But let me say that in the old days we used to go into a provincial town for a month at a time—at any rate, for no less than two

MR. WILL EVANS.

weeks' engagement; and in London we stayed for six weeks at a time at the Canterbury and the Paragon; while for six months every year we worked only at the Pavilion, the Oxford and the Tivoli. We only worked one turn at one hall each night. Now we have to do two shows a night at the halls—four shows in one night! Surely one's material must of necessity get worn out quicker than it did in the good old days.

Another point. The music halls nowadays begin at 6.15 or 6.20; they have even started at 7 o'clock, and finished at 9, and again at 9 o'clock until 11. This means that an artist has to leave home shortly after 5 o'clock, and be on duty until 11 o'clock at night. Of course, there are some people who would say, "Yes, but waiting between turns is not work." Let me say very definitely that, on the contrary, it is very hard work for an artist to have to wait two or three hours for his next turn—and then have to repeat his same performance. They simply cannot be fresh for their last performance. How, therefore, can an artist working as he has to do, as compared with the old days, always be able to find something new?

A painter, let me say, for comparison, doesn't paint the same picture every time. He really cannot paint one unless he is in the mood. He is governed primarily by temperament. And so is the music hall artist. He cannot always feel funny, and he cannot be funny unless he really feels so. Before he can go down with the audience successfully, the music hall artist must be in a humorous vein. To him, like the painter, the work is temperamental. There was a chance for the music hall artist in the old Tivoli-Pavilion-Oxford days. The performance used to begin at 7.30, and everybody had a twenty-minute turn. Artists then had an opportunity to show their worth. To-day, amid all the hustle and excitement, turns have to be cut. There was a much better chance in the old days for an artist to show his versatility. Nowadays he must of necessity be stereotyped.

Take the position of the actor. Can you really ask an actor to repeat his show four times a night to four different audiences, and at the same time be in a position to find something new? I don't think you can. If he is to be on the same level as his confrères on the music hall stage, he would have to be as fresh for his fourth performance as he was with his first! Repetition is terrible! To repeat the same gags at each of four performances, six nights a week is awful. An artist cannot, or ought not to be on the level of the labourer! Despite the existing condition of things, an artist is expected to provide something new as often as possible. It is forgotten perhaps that he must have sleep; he must also have some leisure

Difficulty of Finding Material.

It is my great desire to see music halls pay their way, because if they are not successful we artists cannot get our livelihood. But everyone must understand that it is difficult at the present time to get suitable material to make the constant changes that are asked for—changes that will prove successes. You cannot find me an act that you could guarantee to me would be a great success, if I paid you £1,000. I might buy one for that amount of money, but it might prove a failure. And if I wanted a change, I would have to take the new act and find out for myself eventually its proper worth as a "draw." I am engaged especially on domestic sketches. There is a touch of novelty in them. And stage novelties only come from inspiration. You cannot order them as you can a suit of clothes. You cannot say to an author. "Give me a successful sketch that will bring down the house." You cannot go to a pawnshop and say: "I want a comic song that will rouse the audience and set London aflame." It couldn't be done. If it could, you would find queues of comedians waiting to buy these rib-ticklers. If it were easy to get new material, the well-paid artists, at all events, would only be too pleased to snap up everything that came their way.

But when will this material be handy? The present music-hall going public are very different from that of the old days. They go to so many shows and see so many turns that they become blasé. The two shows a night house is responsible for this condition of things.

Wanted, Inspiration.

No one more than I regrets the slump there is at the present time in the variety world. No one more than I sympathises with the managements. It is very hard for them, I'll admit. Artists are blamed because they cannot get something new to present to the public. What is wanted is inspiration. What are the authors doing? They seem to be writing more for revues than for the comedian; that is why, perhaps, the red-nosed comedian of the old days has given up his job and become associated with one-act plays or sketches.

I do not think the two shows a night rule has improved the halls. The first performance starts almost before the working-people have finished their tea, or return home from work.

In conclusion, just let me give the names of the artists who appeared at Collins's twenty years ago—one show a night:—George Robey, Harry Tate, the Poluskis, George Formby, Harry Lauder, Bransby Williams, Jack and Evelyn, Rosie Lloyd, the Sisters Jongmanns, and Will Evans, who, by the way, topped the bill. All these artists have made a good name for themselves. If only a similar bill could be presented nowadays once nightly at the leading West-End music halls! Could the powers that be then complain of inability to make ends meet?

THE DRAMA IN AMERICA.

"He who Gets Slapped"—"The Steamship Tenacity"—"Bulldog Drummond"—"Rosa Machree."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Jan. 14.—The Theatre Guild has won high praise for its production of Leonid Andreyev's play of circus life, entitled "He Who Gets Slapped." It is exceedingly well staged and acted, the man of mystery, the gentleman of high social position who becomes a clown in Papa Briquet's circus, being acted with skill and intelligence by Richard Bennett. The clown whose business it is to be slapped, is known to the company as He, and as the play proceeds we learn that He is an idealist who has been robbed of his wife and his ideals by a trusted friend, who has proved utterly unscrupulous. Among those who figure in the tragic story are the little circus rider Consuelo, well represented by Margalo Gilmore; the Baron Regnard, a swinish voluptary, faithfully portrayed by Louis Calvert; and Count Mancini, the poverty-stricken "father" of Consuelo, cleverly acted by Frank Reicher. When Consuelo has found in the Baron the rich husband who will support her putative father, the clown prevents the sacrifice of youth and purity by poisoning himself and the girl by means of a glass of champagne which they share. Then the Baron shoots himself.

"The Steamship Tenacity."

At the Belmont Theatre, Augustine Duncan produced the above-named comedy, by Charles Vidrac, originally called "Le Paquebot Tenacity." It is a true picture of what might happen in a small French restaurant of a seaport town where two young fellows, discharged soldiers, halt on their way to the docks to take ship for Canada. These two fall in love with the waitress. The younger man, Ségard, is a dreamer, and lacks decision. His companion, Bastien, wins the girl, gives up the trip to Canada, and goes off to Paris with her. The one who has lost learns this as his ship is about to sail, and the play ends with the ironic spectacle of Ségard setting off drearily and alone on an expedition that is not of his planning, and which he joined only because his friend was going.

For a curtain-raiser the play is preceded by a satire in one act, by St. John Ervine, called "The Critics," which makes fun of a reviewer who fails to recognise "Hamlet" when he sees it acted.

"Bulldog Drummond."

When an audience not only applauds but cheers the leading actor in a melodrama after repeated curtain-calls for the entire company it is safe to predict for the play a long and prosperous run. These demonstrations of approval are to be heard nightly at the Knickerbocker Theatre, where Charles Dillingham's production of "Bulldog Drummond" proves such a "thriller" as New York has not seen since the days of "Sherlock Holmes." A. E. Matthews gives a highly effective rendering of the title-rôle, and Dorothy Tetley does exceedingly well as the suffering heroine, Phyllis Benton. Others who contribute to the success of the play are C. H. Croker-King, Sam Livesey, H. Franklyn Bellamy, Geoffrey Millar, Mary Robson, George Barraud and St. Clair Bayfield. Such whole-souled enthusiasm as this play provokes is seldom witnessed in a New York theatre.

"Rosa Machree."

"Rosa Machree," a comedy-drama in four acts, by Edward E. Rose, is the current attraction at the Lexington Theatre, the title-rôle being played by Julia Adler, daughter of the well-known Jewish actor, Jacob Adler. The first act finds Rosa in her mother's little shop in New York, the rest of the play taking place at Ardmore Castle, in England, the home of Lord Ragdon, her paternal grandfather. Rosa is of mixed parentage, and the play tells the story of her efforts to persuade her grandfather to recognise her Jewish mother, whom Rosa's father has married against Lord Ragdon's will. The situation is not unlike that of "Peg o' My Heart"—an unsophisticated girl of the masses in a stiff and conventional English home.

"The Dover Road."

This engaging comedy, by A. A. Milne, has scored a decided success at the Bijou Theatre. The action of the play takes place at the residence of a Mr. Latimer, an eccentric millionaire, who stops runaway couples on their way to France that they may, under his hospitable roof, have time to become truly acquainted with each other and thus discover whether or not they are as deeply in love as they believe themselves to be. Guthrie McClintic, the producer, has made a promising beginning as a Broadway manager. He has engaged an excellent company, including Charles Cherry, Reginald Mason, Molly Pearson, Winifred Lenihan, George Riddell and Lyonel Watts.

"Trilby."

At the National Theatre, Paul Potter's dramatic version of Du Maurier's "Trilby" has been revived with complete success. Wilton Lackaye repeats his vivid portrayal of Svengali, and Charlotte Walker appears in the title-rôle. Among the other players are George Nash, Jeffreys Lewis, Ignacio Martinelli and Harry Mestayer.

SHAKESPEAREAN MATINEES AT THE SAVOY.

Happily recovered expeditiously from an indisposition that delayed the production of "The Taming of the Shrew" until last week, Mr. Henry Baynton has given us the opportunity of seeing him on four successive days in four more of Shakespeare's plays, in itself a fine achievement for a young actor who has not yet attained his twenty-eighth year.

On Tuesday afternoon, the 24th ult., Mr. Baynton appeared as Marcus Antonius in "Julius Cæsar." In appearance, he made a fine impressive figure, and his performance had much merit. We liked him best in the forum scene, where he gave the big speech with eloquence and passion by very effective torchlight. Mr. Baynton's Antony was more direct and forceful than he is generally represented, and showed practically none of the cunning that is, as a rule, one of his chief attributes. Miss Gertrude Gilbert was excellently gracious and dignified as Portia, Miss Rosaline Courtneidge particularly good as Lucius, and others who distinguished themselves were Mr. Murray Kinnell as Brutus, Mr. Edward Dunstan as Cassius, Mr. Percy H. Vernon as Cæsar, and Mr. Frederick Victor as Casca. "Othello" filled the programme on Wednesday afternoon. By his performance of the Moor, Mr. Baynton enhanced his reputation as a Shakespearean actor, playing with commendable simplicity and dignity. Here and there he was inclined to declaim overmuch, and thereby nullified the emotional effect. Miss Gertrude Gilbert—an actress who increases for us in interest in each character she undertakes—was a first-rate Emilia, but Miss Alice de Grey was taxed beyond her strength as Desdemona, although she can always be praised for the work.

clearness and carefulness of her elocution. Mr. Murray Kinnell's Cassio was a sound piece of work, but the Iago of Mr. Edward Dunstan entirely failed to convince us

"Romeo and Juliet" on Thursday afternoon showed us Mr. Baynton as a handsome, passionate lover, using his beautiful voice as a fitting instrument for the delivery of the exquisite lines, but the performance on the whole did not reach a very high level. We liked the nurse of Miss Gertrude Gilbert, and found Miss Alice de Grey's Juliet pleasant enough in the lighter scenes, but here again she was overtaxed, especially in the balcony and potion scenes. The Mercutio of Mr. Edward Dunstan was good, but not very good. Perhaps, remembering the perfect Mercutios of other revivals, it was difficult to be quite fair to Mr. Dunstan, who has proved himself a sound and skilful actor.

"The Taming of the Shrew" on Friday afternoon, that brought these matinées to an end until next Christmas, gave us as enjoyable an afternoon as any hitherto provided by Henry Baynton and company. Two performances in particular stand out, the Petruchio of Mr. Baynton, gallant, sympathetic, romantic and gay, and the admirable Kate of Miss Gertrude Gilbert, who portrayed no objectionable, tiresome shrew, but a delightful woman with a hot temper and a strong will. The two played together capitally, and thoroughly deserved the applause they received. Miss Rosaline Courtneidge also distinguished herself by a very pretty piece of acting as Bianca.

We admit gladly that these Baynton matinées have interested us profoundly in Henry Baynton and his company. We might almost say they have endeared them to us for their deep, obvious sincerity, their ambition, and their inexhaustible love of

AS YOU LIKE IT.

The General Situation.
Poli-ticklish.

* * *

If, by mischance, we sit upon
A tack, our nerves it racks—
But will not some M.P. sit on
The Entertainment Tax?

* * *

The music of "Iolanthe" reminds us of the debt Weosullivan.

* * *

"The Bat."
Obviously, a bat that scores.

* * *

As a mystery play, "The Rattlesnake" rivals it. No one can say which as a mystery shows the mastery.

* * *

"It is difficult to make a splash with ink," complains a playwright. Nonsense—any child can do it!

* * *

A Point Settled.
Mr. Matheson Lang says a man is a fool who never changes his mind. This should establish woman's claim to sanity.

* * *

Allan Aynesworth, in "Old Jig," plays the part of a magistrate—but it isn't exactly a magi-straight part.

* * *

According to Bernard Shaw, "people who make audible noises in the theatre should be killed." But, if they do not make audible noises, the play itself is killed.

* * *

The Old Controversy.
A man was studying one of the late Mr. Bacon's maps. "Absurd!" fumed an actor, peering over his shoulder. "It's by Shakespeare."

* * *

Apropos of the Bard, a contemporary suggests there is a slide in Shakespeare to-day. We prefer the old Shakespearean walk.

* * *

A joint committee has just been appointed—no, not to enquire into the price of meat, but to fight the Entertainment Tax.

* * *

We refuse to side with the commentator who says that theatrical knighthoods mean nought. The theatrical profession is by knighthoods knit.

TOUCHSTONE.

MR. ARTHUR WONTNER AND MISS DRUSILLA WILLS
in "The Bat" at the St. James's.

WE HEAR—

That a recent theatrical bride returns to the stage this side of Easter.

* * *

That it is by no means out of the question that F. J. Nettlefold's next play will be Shakespearean.

* * *

That another A. L. Burke effort is promised.

* * *

That Nancie Lovat is being filmed this week, demonstrating the art of making-up for the stage.

* * *

That White's Club feels highly honoured by the recent stage appearance of certain of its members.

* * *

That Cora Lingard's stories of child life have been collected from all over the world.

* * *

That Frances Ivor is one of the most zealous kindness-to-animals champions in the land.

* * *

That the Play Actors have a "winner" in "Lady Larcombe's Lapse."

* * *

That a certain leading lady daily visits a riverside hydro for fat-reducing treatment.

* * *

That, in the midst of the 'flu ramp last week, there was not one single "case" in all the Adelphi company.

* * *

That dipping cigarettes in eucalyptus oil is thanked.

* * *

That a famous West End theatre "played" to £11 one night last week.

* * *

That "Pencilla" is the nick-name of a well-known actress who spends her spare time writing.

* * *

That Emmett Adams is an authority on Continental windmills.

* * *

That a well-known and old-established music-publishing firm may surprise its contemporaries by the opening of super-palatial premises at no far distant date; and

* * *

That it has been acquiring a fine catalogue with this end in view.

THE VARIETY WORLD.

M.H.A.R.A. Meeting—Stars in the States—From Cranbourn Mansions to Scotland—Bransby Williams on Crook Plays.

M.H.A.R.A. Special Meeting.

A final reminder that a special meeting of the Music Hall Artists' Railway Association will be held to-day (Wednesday), at 12 o'clock, in the board room, 18, Charing Cross-road, to consider the following resolution: "That the Committee, owing to the financial position of the Association, recommend that the annual subscription be raised from 10s. to 15s. a year."

Variety Artists' Federation.

Members of the V.A.F. are requested to note that five death levies are now due upon the 1922 books. Red stamps five.

Death of Ray Kay.

We regret to hear of the death of that popular comedian, Ray Kay, who passed away yesterday (Tuesday) morning at 1 a.m., at the Woking Sanatorium. Our readers will extend their sincere sympathy to Mr. Ray Kay (Miss Betty Bush) in her great loss

Stars in the States.

Milton Hayes, writing to a friend from New York, where he has made such a great success, says: "Have been offered star part in New Broadway show (musical comedy), but, of course, I cannot break English dates. I go to Boston next week. Ella Retford and Tommy Dawe are at the same hotel here, and they also go to Boston next week, so it's a nice friendly little trip (although we are working opposition houses).

A cablegram, dated Jan. 23, states that Hayes has repeated his success in Boston. He expects to arrive back in England about Feb. 9, and will start working on the 13th.

J. W. Tate's Illness.

It is good news to hear that J. W. Tate ("That"), who has been seriously ill with pneumonia in Longton Cottage Hospital, is now off the danger list. A host of friends will wish him a speedy recovery.

Charles B. Fountaine for Scotland.

Mr. C. B. Fountaine, who for over ten years has been stage superintendent and supervisor at the head office of Moss' Empires at Cranbourn Mansions, will be shortly leaving London to take over the management of the Edinburgh Empire and the supervision of the other theatres owned by the company North of the Tweed. To celebrate the occasion he gave a luncheon on Thursday to all his head office colleagues in the Moss Empires' Club Room at Cranbourn Mansions.

That Mr. Fountaine is very popular with his fellow-workers may be gathered from the fact that Mr. R. H. Gillespie, Moss Empires' managing director, during the luncheon, presented him with a tantalus and a solid silver cigar box inscribed with the signatures of everyone present. In the course of a happy speech Mr. Gillespie referred to the excellent work done by Mr. Fountaine for the company, and pointed out that in the new order of things his new post was of even greater importance that the one he was about to relinquish.

Orchestral Musician's Orphan.

Harry Hambledon Graves, the orphan son of a former member of the Palladium orchestra, polled 2,053 votes at the London Orphan School, Watford, Election, being sixth in the winning list. The L.T.V. staff, who worked very hard in the lad's interest, wish to sincerely thank all those who gave their votes and have otherwise helped in his election.

Songs by Wireless.

Mr. Nat Ayers, the well-known song composer, and Mr. Vernon Watson, mimic, who held leading places on the Palace (Moss') bill at Hull last week, had a novel experience during their stay. They consented to take part in wireless experiments whereby their numbers were transmitted through space. Wireless apparatus was installed in the Young People's Institute, and both Mr. Ayers and Mr. Watson sang into this. Their songs were heard at the Royal Institution, where a lecture was being given, and would also be picked up by the various owners of wireless receiving sets in this country.

V.A.B.F. and I.

The committee of the Variety Artistes' Benevolent Fund and Institution desire to express their thanks for money order for £7, being amount collected among the members of the Central Conservative Club, Oldham, at their annual sports dinner, held on Tuesday, Jan. 24, offered as a mark of esteem and gratitude to the Westminster Singers, and Lloyd and Montrose, for contributing to their entertainment that evening.

The Committee also desire to express their thanks to Mr. Louis Freeman for cheque value £7, received per Mr. Bruce Green (chairman of the Committee), being 5 per cent. of proceeds of Jewish charity concert held at Newcastle-on-Tyne, Jan. 22.

The following amounts are also gratefully acknowledged by the Committee:—Miss Florrie Forde, raffle for doll, £4 6s.; W. S. Pearce, Palace Theatre, Bath, collected in novelty collecting box, £3 5s. 3d.; and Fred. Austin, collected pantomime, Hippodrome, Willesden, 9s.

Quick Work.

At the Hippodrome, Golders' Green, last week, Rayner and Roy presented their new act, which met with immediate success. On Friday night they were seen by the I.V.T.A., and calling at their office on Saturday, left in 15 minutes with contracts for South Africa, and their berths arranged for the "Briton," which sails on Friday. To their many friends whom they may not have the opportunity of seeing before they sail they send their kindest regards.

Bransby Williams on Crook Plays.

Speaking to the Rotary Club at Birmingham on Monday, Mr. Bransby Williams deplored the tendency towards crook plays and sensational drama displacing the old English style of drama. He said when he looked at the London playbills this was what seemed to him to be the case. It could not be good for any young man to keep seeing crook and sexual business, and that sort of thing, and a boy who saw a crook depicted as a hero at the cinema was likely to have his mind turned in an unfortunate direction. Charles Dickens never extolled crime, nor did he ridicule virtue. Speaking of the improvement of plays, he urged that responsible people and their families might suggest to managers where things required alteration or where they were wrong. The public had developed a certain discrimination, and if this were turned to good purpose then managers would no longer be able to throw back the taunt: "You get what you want."

For South Africa.

The Logical One, Harry Ford, should have been at the Shoreditch Olympia last week, but the flu. laid him low during the week-end. Harry is now almost fit again, and sails for South Africa on Friday by the S.S. Briton.

"Brighter London."

Lauri Wylie is just completing the book of a new revue, to be entitled "Brighter London." This is scheduled for early production at a certain West-End theatre by his brother, Julian Wylie.

Popular Dance Numbers.

Mr. Murray Pilcer is a firm believer in the success of Lawrence Wright numbers for all his dances, and at his big dance on Feb. 1, at the large Queen's Hall, he is featuring no fewer than eleven of the Lawrence Wright dance items on his programme.

Rotherhithe Hippodrome.

Arrangements have, we hear, recently been completed for Day's Variety Agency to attend to all matters with reference to the entertainments at the Rotherhithe Hippodrome, and it has also been decided to appoint Mr. Harry Goodson, of Day's Variety Agency, as general manager of this theatre.

MISS VIRA NORTON.

That delightful young artist, Vira Norton, who is at present appearing as the Princess' in Leon Salberg's production of "Dick Whittington"—at the Hippo., Manchester, this week—is playing her third season under this management. Last year, at the Alexandra, Birmingham, Miss Norton was called upon at short notice to play principal girl for a few performances, and scored a great success.

On Monday, in the absence of Miss Victoria Carmen, who was indisposed, Miss Norton was called upon to pay Dick Whittington, and scored a big success, being congratulated by all.

From Sunderland to South Shields.

Mr. Logan Stephenson, who for some time has been assistant manager at the Empire Theatre, Sunderland, has been appointed manager of the Empire Theatre, South Shields, and entered into his new duties on Monday. He took with him from Sunderland the best wishes of a host of friends. Prior to entering into the management here Mr. Stephenson represented the Stoll Film Company in the four northern counties.

Presentation to Glasgow Manager.

Mr. Jock Kilpatrick, the popular manager of the Pavilion, Glasgow, was the recipient of a handsome travelling rug from the Northern Division of the Glasgow Police. This was in recogniton of the untiring efforts Mr. Kilpatrick has made for their "Bootless Bairns Fund," which is in such a satisfactory state that all demands have been met, and the police have still £200 in hand.

An Example to Be Followed.

If all those who know of the excellent work done on behalf of the orphans and the sick and needy of the variety profession by the Music Hall Ladies' Guild were to take the sympathetic interest in its ministrations as does Dr. Walford Bodie its powers to help would be vastly increased. Dr. Bodie makes it a habit to collect at the various halls he visits, and a cheque for £10 has just been received, making a total of £27 collected by him.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild gratefully acknowledge donations of £15 15s. from Harry Green, Esq., and £2 2s. from Miss Dorothy Ward, both per Miss Lottie Albert, subscription of £1 1s. from Miss Marie Dainton, a collection of £10 per Dr. Walford Bodie and £1 3s. 4d. per Miss Clara Magda; also gifts of clothing from Mrs. C. B. Cochran and Dave Carter.

The annual matinée will take place at the New Oxford Theatre, by kind permission of Mr. C. B. Cochran, on March 30.

The Terriers.

At the meeting on Sunday last Dick Sutherd officiated as W.T., Fred Dunstone as V.T., Walter Norman G.C., Braddy Shaw W.I., Jimmy Guidery W.D., Geo. Beachcroft Y.B., Billie Stewart Organist, and Arthur Were Secretary.

The following candidates for membership have been elected: Mr. Harry Claff and Mr. Jack Barty.

The election of officers for February resulted as follows: Fred Dunstone, W.T.; Braddy Shaw, V.T.

Terrier Dick Sutherd was presented with a P.W.T. jewel for services rendered.

The Order heard with deep regret of the death of Terrier Charles Gardner, and after the usual business had been transacted the Lodge was closed, as a mark of respect to the late member.

On Sunday evening, at the White Bear, Lisle-street, W.C., the Secretary, Arthur Were will read a paper on "The Decadence of Vaudeville," or "The Music Hall, As It Was, As It Is, and As It Might Be." All Terriers in or near town are asked to attend the meeting of the Order, as an animated discussion is expected.

Ernie Mayne's Latest Winner.

Ernie Mayne produced yet another winner at the Willesden and Putney Hippodromes last week. This number, which promises to be a rival to his popular "There You Are, Then!" 'is called "Are Yer Goin to 'Ave One" It is from the pen of Frank Leo.

M.H.A.R.A.

The 1,225th meeting of the Executive Committee of the Music Hall Artistes' Railway Association was held on Wednesday, Jan. 25, when the following members were present:—Messrs. Harry Marlow (chairman of Committee), who presided; Harry Claff, Alf. Herald, Billie Harding, W. H. Atlas, Chas. Coborn, J. W. Cragg (hon. trustee), Chas. Kasrac, Harry Marvello, Monte Bayley (hon. treasurer), and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. A letter was read from Mr. Bransby Williams (the president) regretting that he would be out of town next week, and would thus be unable to take the chair at the special general meeting.

For South Africa.

The following artists sailed from Southampton on Friday last, the 27th inst., per R.M.S. Arundel Castle, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.:—Leslie Elliott and Eric Godley.

Death of Jack Ditchfield.

The interment took place at Burnley Cemetery, on Jan. 28, of Mr. Jack Ditchfield, of Brunshaw-road. The deceased gentleman was well known in the profession, having been stage manager at the Empire Music Hall for 20 years. Only a week previous he was at his post at the Empire, but on leaving the theatre he complained of illness, and passed away whilst sitting in his chair at home. He leaves a wife and one son.

A Correction.

In our notice last week of the "Jack and Jill" pantomime at the Hackney Empire we mentioned Mr. Martin Adeson as playing in this company. This was incorrect. Mr. Martin Adeson writes that he has never been connected in any way with that company, and is not playing in pantomime this season.

"Oh! Laugh" Holidaymaking.

Harry Slingsby's record-breaking revue, "Oh! Laugh," was to have had a fortnight's holiday, but has been fixed for the Hippo., Wolverhampton, next week, so Hilda Mundy and Billy Caryll have been obliged to cancel their proposed Continental trip, and are spending the week in town seeing the shows. "Oh! Laugh," has now been playing for three years, and has only had five weeks out during that time.

Home from South Africa.

R. A. Roberts, who returned from South Africa a couple of weeks ago, tells us that he may decide on another trip to America shortly, or he may make his reappearance in town in the spring, when he is sure of a hearty welcome.

The Daros.

A novel and clever act was presented by The Daros at the Islington Empire last week, and met with a hearty reception. The Daros are now playing a brief provincial tour, and return to Kingston on Feb. 27.

Arthur Jeffries.

Mr. Arthur Jeffries, the Welsh tenor, who will be remembered for his excellent work in John Tiller's revue at the Winter Gardens, Blackpool, last summer, has created as big a sensation in Mr. Tiller's pantomime, which opened at the Opera House, Blackpool. Such a success did Mr. Jeffries make at the Palace, Salford, the week before last that Moss' Empires have secured him to work there again this week in his single act, in which he is making a special feature of two Lawrence Wright numbers—"Playthings" and "The Tears of an Irish Mother."

Duncan and Godfrey.

On Friday week, the 10th, Minnie Duncan and Arthur Godfrey are sailing by the ss. Briton to South Africa for another season, and will later extend their visit to Australia. These popular artists—who are playing this week at the King's, Southsea—are sure of a hearty welcome on their return to the colonies—their third trip.

Robb Wilton.

After much wandering since he sold his delightful home in the North, Robb Wilton has at last secured a permanent abode in town in the neighbourhood of Kensington West. At the Grand, Clapham, last week, Robb was in capital form in his latest scena, "The Fire Chief."

Renee and Godfrey.

At the Palace, Blackpool, this week, those clever juvenile entertainers, Renee and Godfrey, commence a brief provincial tour, and after visiting other towns, including Dublin and Belfast, resume the L.T.V. Tour at the end of March.

Police Minstrels.

A policeman's life may not always be a happy one, but of the popularity of the Police Minstrels there could be no doubt as one gazed round the Crystal Palace Concert Room on Monday night, and the applause was unstinted as the traditional business of songs, dance and jokes between the dignified chairman and corner men went the round of the black-faced half-circle. Of the individual numbers, the songs of Mr. W. C. Eade, J. T. Morgan and E. Loud were especially successful, the well-known Mr. Celian Kottaun obtaining the maximum of effect out of the small but efficient orchestra, by reason of experienced orchestration.

Rattling good sketches and burlesque turns further brought out the talent of this amateur troupe, who have accomplished so much for the Police Orphanage Funds, and, incidentally, trained some very successful professionals in the entertainment world.

In Aid of Scottish Charities.

An all-star matinée was held at the Pavilion, Glasgow, on Friday, in aid of the Scottish Muscial Artists and W. F. Frame Benevolent Fund, as a result of which these charities will benefit to the extent of £245. Among those who appeared were Wee Georgie Wood, Will Fyffe, Power and Bendon, Ethel Castaldini, Kitty Evelyn, Shaun Glenville, Dorothy Ward, Jack Edge, Lilly Morris, Hilda Denton, Florence Helm, Dorothy Meade, Tommy Lorne and Brete Harte, Hamilton Conrad, "Doodles," etc., etc. The result reflects great credit on Mr. Fred Collins who organised the matinée. Mr. Collins, by the way, has just acquired a long lease of the vaudeville season at the Theatre Royal, Edinburgh, which commences on March 6. He intends running high-class revue and variety.

Rene Ralph.

At the conclusion of panto. at the Theatre Royal, Hanley, that dainty young artist, Rene Ralph, will resume her single act on the L.T.V. Circuit on Feb. 20.

Jen Latona.

Last week, at the Shoreditch Olympia, that popular entertainer at the piano, Jen Latona, proved an excellent deputy. This week Jen is appearing at the Holborn Empire. By the way, Frank and Jen have recently taken possession of another house at Streatham with the object of converting their own house in the same road into flats. Now don't all speak at once!

Frank Benson.

At the Granville, Walham Green, last week, that clever little comedian, Frank Benson, was in great form, and audiences gave him the heartiest of receptions. Frank introduced some new numbers, including an Egyptian song, which proved an immediate success. Next week Frank returns to town at the Hackney Empire, and later resumes the Moss' Tour, for which he is booked for many years ahead.

Madeleine Loys.

Madeleine Loys opens in the new revue at the Folies-Bergère, Paris, in four big numbers.

Ben Albert.

At the present time Ben Albert is playing around the L.T.V. circuit, which contradicts the statement that Ben had recently sailed for South Africa. Ben is evidently an admirer of Albert Whelan's tailoring, as we nóticed at Hammersmith last week—at which house he was preceding the popular Australian—that he was sporting a particularly well-fitting overcoat.

Jack Shires.

At the Wood Green Empire this week Jack Shires concludes his panto. engagement as principal comedian in "Jack and Jilly," and has been re-engaged by the same management for next season. Jack tells us that his wife is now convalescent, and that next week he is taking her for a fortnight's holiday to Torquay to recuperate. He wishes to thank his many friends for their kind enquiries during her illness. On March 6 Jack opens again in the "Buccaneers" as principal comedian.

The Sisters Reeve.

That popular pair, Mabel and Hester Reeve, have again done exceedingly well in the panto, "Jack and Jill," which concludes its run at the Wood Green Empire this week. They have been re-engaged to play their original parts in the "Buccaneers," which re-commences on March 6.

A Popular Scottish Tenor.

Mr. Alexander Webster, A.R.A.M., the Scottish tenor, who is the tenor in the well-known musical act of Alberta Flahey and Tenor, is having a busy time with Scottish concerts this season. Last Saturday he sang with great success at the Scottish Clans concert at the Royal Albert Hall, London, and on Burns' anniversary he was one of the vocalists engaged by the London Burns Club for their Festival dinner.

"The Obliging Husband."

Messrs. C. E. and J. W. Thwaites have transferred their activities to the variety stage, and have acquired the rights of Herbert Sidney's latest sketch, "The Obliging Husband." The cast engaged includes Miss Grace Vicat, who was for so long associated with "A Sister to Assist 'er," and Mr. Bert Monks.

Olga Morselli.

That brilliant young French violinist, Olga Morselli, returned to town on Monday and commenced a London season at the Empress, Brixton.

Nolan and Holt.

Nolan and Holt, tell us that business last week at the Palace, Leicester, was phenomenal. Frank and Louis cross over to Ireland for two weeks next Monday.

TO OUR SPORTING READERS.

Below we give the result of the selections by our racing correspondent in last week's issue, which were given to win, and went to the post:—

Wednesday (two runners):—
SUPERMAN ..... Won 6 to 4
TOP HOLE ..... Walked over.

Thursday (one runner):—
TOP HOLE ..... Won 2 to 7

Friday (one runner):—
THE WINTER KING ... Won evens

Saturday (two runners):—
REGENTS PARK ... Third 11 to 10
NAREESH ..... Unplaced

Monday:—
No selection ran.

In addition, horses mentioned as possible "dangers" in the absence of selections which did not go to the post fared as follows: Hasso, unplaced; Double Up, won 5 to 1; Front Line, unplaced; Square Up, won 5 to 1; Blazing Corn, third, 6 to 1.

It will be seen that out of a total of eleven horses given to win, or mentioned as having good chances, one walked over, five won, two were third, and three unplaced.

THE OPEN ROAD.

WHOM SHALL WE MEET ON THE WAY?

The following motorists will be on the road on Sunday:—

Robb Wilton, Sheffield to Blackpool.
Mart and Pep, Pontypridd to Leeds.
Leslie Strange, Leicester to Manchester.
Hilda Nelson, Harrogate to Bristol.
Billy Caryll and Hilda Mundy, London to Wolverhampton.
Noni and Horace, Dundee to Newcastle.
Jack Warman, Manchester to Leicester.
Bros. Hanaway, Llandudno to Darlington.
Osborne and Perryer, Birkenhead to London.
Hal Bert, Leeds to London.
Tex McLeod, York to Liverpool.
Andrew C. Astor, Worthing to London.
Frederic Bentley, Liverpool to London.
Scott Sanders, Blackpool to
Foster and Ninon, London to
Scot Gibson, London to Birmingham.

Scot Gibson wishes to advise artists that membership of the Automobile Association entitles them to very useful information, such as road maps, garages, legal advice, etc. In fact, the A.A. to the motorist is like the V.A.F. to the artist.

From time to time we propose to publish a list of garages recommended by artists. Robb Wilton recommends the following: Brighton—Dreadnought Garage, Ship-street; Southsea—King's Garage (next stage door); Swansea—Jones's Garage.

A MOTORING EXPERIENCE.

Osborne and Perryer, who do all their journeys by car, tell us they had a most exciting experience the other Sunday during their journey from Birmingham to Bradford. They left Birmingham at 8.30 a.m., and it commenced to snow at 8.35 a.m. "Having treated the wind-screen with 'Kleerva' (which I can recommend)," says Ben, "we managed to get along slowly, as when only a few miles out the snow, which had apparently been falling for about 24 hours, was in some places a foot thick. The car (1921 Overland Touring) behaved splendidly, and we eventually reached Manchester at 3 p.m., where, however, Manchester-like, the blizzard redoubled in fury, and to such an extent as to overcome the preparation on the wind-screen, which was quickly covered to the depth of 2 or 3 inches. The fact, however, that the screen had kept sufficiently clear for 8 hours in a driving snow-storm is a strong recommendation for the above preparation.

"As it was impossible to proceed further, we remained in Manchester, which we left again on Monday morning at 9.30. It was still snowing, and when we reached the long and steep ascent of Stand Edge, one of the most trying hills in the district, we were treated, in addition, to a nice thick yellow fog.

"The car still seemed to enjoy it, and took the hill like a trojan. When we had nearly reached the top, however, I could dimly see that the road apparently gave a sharp, sudden rise a few yards ahead. I accelerated, and went all out for it, only to be pulled up with a sudden jerk. The engine stopped. I got out, and promptly fell into about three feet of snow. We had charged a huge snow drift full pelt, and the front wheels were buried. I got the engine going again, but it was impossible to move the car one way or the other. Eventually I scrambled along as best I could for some distance until I reached a cottage. The cottager and his son came along with their spades, and we put in a good two hours' work digging a passage for the car. Arrived at Bradford three hours later than anticipated, very tired, but quite happy and contented. The car was put to a severe test, but came through with flying colours.

"I can strongly recommend the Overland to any artist who desires a moderate-priced car that is economical to run and thoroughly reliable. We have done over 3,000 miles, and have had no trouble of any kind whatever. Very economical on tyres, oil, and petrol consumption is 30 m.p.g. Although an open tourer, the all-weather side curtains make it perfectly warm and comfortable in the worst weather."

THE V.A.F. MEETING.

TO THE EDITOR OF "THE ERA."

Sir,—After attending the annual meeting of the Variety Artists' Federation on 22nd inst. and its adjourned proceedings of last night, I, for one, have come to the conclusion that all is not as it should be with our institution, and I think it behoves us all to combine in a drastic effort towards improvement.

There is no adequate reason why last night's proceedings should have been allowed to degenerate into something like a taproom squabble between two or three individuals, while the orderly majority were not protected from the unpleasant and unhelpful infliction. At such gatherings one expects a certain amount of digression into personalities, but last night's function appeared to supply little else.

The actual work which was done could have been got through in about a third of the time the meeting lasted. At the previous meeting we had to listen to speeches taking up at least an hour, when, with one exception, nobody had definitely challenged one single item in the balance-sheet, which balance-sheet was awaiting confirmation or rejection from the members. Again, we have been told that certain members of the Executive Committee wilfully waste the time of that committee, and of the permanent staff, by irrelevant and hindering discussions, and so tend to render ineffective the full powers of the Federation. It should not prove impossible to remedy this unfortunate state of things. The vast majority of the members wish that the business should go along in an orderly and business-like manner, and if the truth is put before them they will certainly strengthen the hands of their Executive against any mischievous and conceited individuals who would try to force their views on the majority, even at the great and evil risk of destroying the institution altogether. Surely our rules should provide for such unpleasant contingencies. If the rules have not done so already, a meeting of the members could soon be called, which would, once for all, bring about a change for the better. The chair should be loyally supported, otherwise order is impossible and progress a hopeless dream.—Yours truly,

CHARLES COBORN, V.A.F., No. 43.
Jan. 30, 1922.

P.S.—In view of the fact that we have made no substantial financial progress during the last year I would suggest an outside committee of enquiry into all the facts which may be considered as responsible for such a result.

Dorothy McBlain.

After a brief tour in the North, that delightful entertainer, Dorothy McBlain, is making her reappearance in town this week at Shepherd's Bush. Next month Dorothy may be seen in an important production in Paris, for which she has been offered a tempting salary for one month.

Stan Kavanagh.

The Australian juggling humorist, Stan Kavanagh, has been doing very well of late with his new act, which is one of the features this week at the Stratford Empire. Owing to the postponement of a few dates this month, Stan is at liberty on Monday next.

Willie Rolls in America.

According to reports to hand the Roller Skating Wizard, Willie Rolls, is making a big success in America, where his sensational act is winning golden opinions. After a month in Ohio, Willie makes for Canada by way of Toronto and Montreal.

"Be Careful, Baby," at Chelsea Palace.

Another theatrical season at this house was happily inaugurated on Monday evening, when Messrs. Denton and Steuart (by arrangement with Messrs. Geo. Grossmith and Laurillard) presented the three-act farce, "Be Careful, Baby." An excellent company did full justice to this merry and clever play, and the staging and dresses added to the success.

Billy Bennett.

Billy Bennett, that capital burlesque entertainer, is occupying a prominent position on the bill at the Stratford Empire this week, and on Monday evening was responsible for 20 minutes of continuous laughter.

NEW ACTS.

RISTORI AND PARTNER.

Description.—Musical comedy act.
Time.—10 minutes.
Required.—Full set.
Cast.—Two.

The first appearance of Ristori in this new act, at the Victoria Palace, is as a female impersonator, playing on the violin "La Miserere," from "Il Trovatore," and dancing. Not only is Ristori an excellent female impersonator, but his violin playing reveals rare technique, and with his partner his dancing is capital. Then as a drunken swell he dances with his violin again very cleverly. "You'd be Surprised," and some rag music, are other capital features, whilst his acrobatic dancing is as smart as anything seen on the variety stage. Ristori receives able support from his partner. The act had a hearty reception at the close and the artists had to appear several times before the curtain.

O'Neil and Thayer.

That pair of breezy entertainers, Denis O'Neil and Pat Thayer, were in their best form last week at the Shepherd's Bush Empire, and although they had not appeared at this house for two years it was evident by their reception on making their appearance that patrons had not forgotten them. Next Monday the boys will be at the Hackney Empire, after which they commence a long provincial tour on the Moss and Controlling Circuits. By the way, Pat is now busily engaged on the composing side for several producers and artists, whilst Denis is proving himself a smart lyric writer.

Eileen and Marjorie.

That clever pair of juveniles, Eileen and Marjorie, are this week completing a most successful provincial tour of 40 weeks, and on many occasions have been topping excellent bills. Next week they will be seen in town at the Victoria Palace.

Lune and Shaw.

Lune and Shaw, that amusing comedy couple, are back in town this week with their original scena, at the Euston Palace, and, following a further provincal tour of six weeks, return to town at the end of March, when they will present their new act which was seen recently at the Hackney Empire.

Scot Gibson.

The kilted comic, Scot Gibson, who was in fine form last week at the Hippodrome, Golders Green, is this week paying a quick return visit to the Victoria Palace, at which house he is a great favourite.

Randolph King.

Randolph King, the protean actor, has ust returned from a twelve months' successful tour of Australia and New Zealand with the Fuller's Circuit, where he took six distinct one-man acts out. He has in preparation a ventriloquial protean novelty, which will be shortly produced.

Harry Wright and Anna Humber.

Harry Wright and Anna Humber, who are appearing with Matt. Glenville's pantomime, "Dick Whittington," have been making a great success. Miss Humber was recently called upon at very short notice to play the title-rôle, and although she had not rehearsed the part did exceedingly well. Harry, who is playing Idle Jack, contracted influenza last week at Chesterfield, but pluckily carried on, and is now much better.

Fred Curran.

Fred Curran may truly be described as the topical comedian, and always keeps up with the times by working new songs and material. His latest successes deal with football, racing, boxing, and "Put and Take," all of which have proved big winners.

Harry Bristow.

Mr. Harry Bristow, the producer and stage manager of Messrs. Moreton and Heath's pantomime "Jack and Jill," which finished its tour on Saturday last at the Opera House, Buxton, has been re-engaged to produce and stage-manage another pantomime next Christmas. This makes Mr. Bristow's eleventh season with the same management.

THE LONDON MUSIC HALLS.

THE COLISEUM.

The concert platform and the "legitimate" stage are prominently represented in this week's excellent Coliseum programme, the former in the person of the celebrated tenor, John Coates, and the latter by Renée Kelly and Bert Coote respectively. Mr. Coates' fine voice was heard to great advantage on Monday afternoon in four songs, including "Come Into the Garden, Maud," and "Take a Pair of Sparkling Eyes," for each of which the applause was very hearty.

Miss Renée Kelly appears in a rather cynical trifle by Harvey O'Higgins and Harriet Ford, entitled "The Dicky Bird," the moral of which seems to be that if a wife devotes too much of her maternal instinct to "mothering" an easy-going little hubby he will, ultimately, become so tired of it that he will seek the same attention from another lady. Of course, when the two ladies meet, as they do in the play, a bagful of trouble ensues. Miss Kelly acts with much vivacity and charm, and is admirably supported by Muriel Pope, Cassie King, and the always entertaining Stanley Cooke. Mr. Bert Coote's offering is by Horace Kenny, and is called "P. Pipp, Detective." In it he appears as a would-be Sherlock Holmes, who pays £2,000 to a bogus detective agency run by a gang of crooks to be trained as a "sleuth-hound." In the end the crooks, by despising and underestimating the intelligence of their intended dupe, are utterly defeated. In this brightly played little comedy-drama Mr. Coote has the able assistance of pretty Peggy Fishwick, Oswald Waller, and Peter Wilfred.

A big hit is being made at the Coliseum by Rebla, who performs his clever and amusing juggling feats in a casual and pre-occupied manner that is most effective. Another novel comedy turn is that of Frank Pichel and Scale in a ludicrous acrobatic performance, which is as daring as it is funny, particularly the "one-man wrestling match," with which it concludes. Equally entertaining are the Permane Brothers, and we hardly know whether we like best their gymnastic eccentricities or their most realistic representation—chiefly by the aid of some very clever whistling effects—of a couple of nightingales courting!

The Royal Southern Singers are four of the principal members of the Southern Syncopated Orchestra, and attired in very "knuttish" coffee-coloured frock-coats they sweetly sing plantation melodies, old and new. Chris Richards is an eccentric comedian who appears to be made of india-rubber, and introduces much original "business"; Marie Goodwin, a child imitator, most amusingly portrays two naughty boys who object to being washed; and the Six Clans Pipers are a brand of very "special Scotch" entertainers, whose Highland dances are equal to anything we have seen in this line.

KILBURN EMPIRE.

There is a very excellent bill at the Kilburn Empire this week. George Mozart and Percy Honri "top" it, the former with new impressions of everyday life, being, on Monday, in particularly good form, and Mr. Honri very popular and up-to-date with several such last-hour numbers as "Ain't We Got Fun," "Haunting," and "Bantry Bay." Albert Foster and Ninon, in light comedy cameos, with a piano, proved extremely good, Ninon wearing beautiful frocks. Her quick-changing was extraordinary. Her first number, "Going Back," was well rendered, and she showed her ability as a diseuse in a monologue with appropriate music (by her partner), called "A Village Maid."

The ever-welcome "Gladiators" thrilled with feats of terrific strength; Esta Stella whirled, whizzed, and sang at top speed in amazingly beautiful gowns and enormous head-dresses; the De Havilands presented a clever and original act, "Repairing a Telephone Wire," with the scene laid on a roof and the telephone wires used for tight-rope walking. One man rode a single wheel on one of the wires, and the other jumped four chairs. Jack Lane was very amusing in songs at the piano, and caused roars of laughter. His best thing was perhaps "Strike!" The O'Gorman Bros. sang, danced, and talked very effectively; and the clever Hanlon-Charles Troupe also successfully appeared.

SOUTH LONDON PALACE.

Sharing the top of the bill here is Mr. Con. Ingham, with his clever company, in a comedy sketch, "Misery O.K.," which is responsible for much fun. Mr. Ingham is a born comedian, and works hard for the success achieved. He has capital support from the Misses Marie Brooke and Gay Jukes and Mr. Alan Bailey. Miss Lottie Lennox has the happy knack of finding good chorus-songs, and she has a winner in "Righto—I'm On My Way." This she follows with a number dealing with the delights of Blackpool, and finally she gives her Birthday song. All are heartily applauded. One wonders where Freddie Forbes, of the Edis and Forbes duo, gets all his gags from. He is always smart and topical, every line is witty, and the result is an act which is thoroughly enjoyed. With his lady partner his burlesque, "Fresh Hair," keeps the audience laughing all the time. Abbie Mitchell, with his "Full Harmonic" Quartette, are simply great in their presentation of artistic folk-songs. Their best number is, perhaps, the "Swing Along" chorus, which was greatly helped by the fine playing of Mr. Paul Clifford's orchestra.

Mr. Howard Rogers, the "just himself" comedian, was very heartily acclaimed. His personation of a curate at a presentation concert made the audience rock with laughter. A fine character-study was his idea of an intolerable parse-proud farmer who was making the presentation. The Zanfrellas are an exceeding clever pair of equilibrists; Mr. James Edison does some smart juggling, singing and pattering all the time, and Mr. Ken Douglas is a capital comedian and dancer.

CAMBERWELL PALACE.

Visitors to this cosy house might have imagined themselves at a big Government reception on Monday night, when before their eyes appeared the Prime Minister, Earl Beatty, Sir Thomas Lipton, Mr. Justice Darling, Mr. Rudyard Kipling and other well-known personalities. Such is the tribute to Fulgora, who portrayed these famous people so faithfully and so effectively. His description of last year's Derby, too, earned rounds of applause, because of his clever impersonation of the jockeys riding the favourites in the race, and his quick change in the racing colours of the owners.

Harry Hemsley has made a special study of the whimsical fancies and talk of children. The exchange of chatter between himself and two imaginary youngsters provoked the heartiest fun. The Four Swifts do the most amazing things with clubs. The little incident of bringing a professed juggler from the audience—a man who proved one of the most skilful of the quartette—was thoroughly appreciated by a packed house. Fred Curran indulges in some breezy patter, in which is skilfully interwoven the names of many popular racehorses, while his racing song and other number, "Why We Won the War," had a great reception.

Cruikshank, a jester of infinite merit; Ray Wallace, with tuneful tit-bits on the piano; Dolly Elsworthy, in character studies; Barker and Wynne, a very entertaining couple; Grogie, and Bart's Trio, all contributed to the enjoyment of the audience.

PUTNEY HIPPODROME.

A conspicuous item this week in the programme at the Putney Hippodrome is that contributed by the Athene Trio, featuring Queenie Hall, Mabel Fanhurst, and Madeleine Hall in "an act of artistry." The turn includes violin playing, singing, and dancing, all of a high order of merit, and is simply but effectively staged. One lady plays and sings, the other two dance singly and together. A pierrot dance, in purple and yellow costumes, is extremely pleasing. The finale, in which the violin player is attired in a white crinoline dress and the dancers as columbines, is very beautiful, and on Monday brought down the curtain to rounds of applause.

Jack Lane, the Yorkshire rustic at the piano, is his usual great success, particularly with his stammering war story and his "John Citizen" song. The Bells present a splendid gymnastic act, and Shirley Whyte, the "comedy comet," does well with a couple of lively numbers and a very excellent dance. The O'Gorman Brothers receive a very hearty welcome, which is thoroughly well deserved, for their act is indeed a model of its kind. Their singing, dancing, and joking is all perfectly done. Charlie Vesty, the worlds champion bag puncher, assisted by his little sister Irene, a dancer, provide an act which is both novel and exciting, and those entertaining Scotch artists the Real McKays are in great form. Mr. McKay is a fine comedian and dancer, and Miss McKay a delightfully pretty and hard-working little partner. There is no doubt about the warmth of their reception.

Will Collinson and company appear in two burlesques, the first, "The Busker," the second, "A Member of Tatt's." Both are very amusing. The characters in "The Busker" are three itinerant musicians who meet in the street and decide to join forces, one eventually being made the dupe of the other two. "A Member of Tatt's" is a comedy character study of a dilapidated "toff." Both are very well enacted and cause roars of laughter.

COLLINS'S.

The excellent programme at Collins's this week includes the Queen of Comediennes, the inimitable Marie Lloyd, who on Monday sang "The Cosmopolitan Girl," "I'm One of the Ruins That Cromwell Knocked About a Bit," "Should a Woman Tell," and "I Can't Forget the Days When I Was Young," all of which were very heartily received. A very good turn is provided by Will Van Allen in his musical act, in which he extracts sweet sounds from all sorts of instruments, including the saxophone the animated bells—which get their own back in the end—and his wonderful musical joint, knives and forks, &c. His banjo selections and funny yarns are also quite above the ordinary in the way of merit and mirth. Bedini and Bedini, the comedy jugglers, give a clever exhibition of skill; Kitty Dale, who has a powerful voice, was heartily applauded for her singing of "The Land of Dreams," "Sweetheart, Good-bye," and "Until." The New McNaughtons gave their enjoyable nonsense rhymes and knockabout fun, including capital dances and droll duets. Mapel and Burnell, in their novelty comedy act, in which a grand piano gives way, are responsible for much merriment. Frank H. Fox gave his clever "Punch and Judy" song scena, followed by "The Boys of Other Days" and "She's Seventy-Three To-day," which also go well. Little Evelyn gives a neat little castanet dance and a tambourine dance of equal merit. Next she appears as a dancing violinist, and gives a clever and graceful illustration of terpsichorean art allied to much musical ability.

MAURICE PIENA.

From Maurice Piena comes the news that the adaptation series is going strong, and that subscriptions for this series, and the sale of the numbers by themselves, are far in excess of their anticipations.

New numbers to this series include "Polonia," an Oriental number, dramatic and exciting. New numbers to be issued during the next fortnight include "Caravan Under the Palms," "Supplication," "Xanthia," "Desolation," "Enigma," "The Hunt," "Oriental Lullaby," "Anguish," "The Vain Pursuit," "Dancers in the Distance," and "The Red Night." Surely here is enough variation to suit any programme.

It is also interesting to note that this firm is rapidly going ahead with their piano solos, and further additions to these include the celebrated "Gavotte des Baisers," by Popy, and "Caravane Hindoue," by the same popular composer. These numbers are issued with attractive and high-class coloured covers.

The professional students of the Mayfair School of Dancing, under the superintendence of Miss Flora M. Fairbairn and Miss Noona Macquoid (the principals), will present the delightful children's fairy play of "Red Riding Hood" at the Golders Green Hippodrome on Saturday next on behalf of the St. Alban's Church Building Fund. M. Novikoff's corps de ballet will also figure in the fairy play, which was so successful when presented at the Chelsea Palace.

SONGS AND SINGERS.

B. Feldman and Co.

FOR NOTES on FELDMAN NUMBERS

See page 20.

Francis and Day.

"Mello Cello," Neil Moret's charming and melodious number, which is more than ever in demand, is still delighting the crowds that throng the London Palladium, Toots Pounds' rendition of the song never failing to elicit great applause. Odette Myrtil, an artist who sheds an added distinction on all she sings, is likewise scoring with it in town, whilst Jean Andrews, the gifted soprano, is making it a prominent item of her repertory at Woolwich; so, too, is Vivian Peake, in that acme of musicianly artistry, "One Fleeting Hour," at Maidstone.

"Pucker Up and Whistle," which is steadily increasing its number of adherents, is still among Gertie Gitana's most admired songs, and is going extra strong this week at the Grand, Hanley, in that artist's hands. Among other vocalists featuring it may be mentioned Madge White, Rosie Wylie, May Irving, Smith and Johnson, the Mozelles, the Dainty Danes, Renee Reel, Dora Dare, Billie Hill, Rita Egerton, and Terry's Juveniles.

From Birmingham comes the news of the successes being achieved at the Alexandra by Clarice Chesney with "Come Back Home to Old Virginie," and at the Royal by Christine Roy with "My Coal-Black Mammy." From Edinburgh, too, intelligences record the fact that Dorothy Leigh, at the Royal, is evoking much enthusiasm by her singing of "Cherie" and "Come Back Home to Old Virginie."

Albert Whelan, who is this week at Woolwich continuing his Hammersmith success with Clifford Harris' and E. W. Eyre's just published musical monologue, "If We Only Understood," will shortly be heard in a new number by John P. Long, entitled "That's as Far as He Got (The Promising Girl)." It is in the press.

Fred Barnes, at the conclusion of his pantomime engagement, will be heard in "Lil' Old Granny Mine," which is likewise from J. P. Long's pen.

Estelle Mark, at East Ham, is concluding the always delightful act of the Femina Quartette with "Sweet and Low," the firm's admired lullaby song.

At Canning Town Vesta Fay, the character male impersonator, is repeating the success she made at the Granville, Walham Green, last week, with "That Dear Irish Mother of Mine."

Duncan and Godfrey, who recently added "Nobody Loves the Ladies Like a Sailor," by Carlton and Carter, to their act, are meeting with their customary success at the King's, Southsea.

Lawrence Wright Music Co.

At the Empire, Hackney, this week, Mr. Talbot O'Farrell is scoring an even bigger hit than usual with "The Tears of an Irish Mother," the big Irish Peace ballad by Worton David and Horatio Nicholls. This number is also a big success with Jack and Tommie, who produced it this week at the Grand Theatre, Birmingham. They are also making a hit with "Give Me the Open Road."

Miss Dorothy McBlain is using "The Tears of an Irish Mother" in her act at the Empire, Shepherd's Bush, and it is a big success for her.

"Playthings" continues to be a big hit for Foster and Ninon, and this week at the Empire, Kilburn, it is gaining for them hearty applause. This number is also proving a great success for Maraso and Socolaba, who are this week appearing at the Palace, Bradford. They are also doing very well with the light comedy number, "If You're Going Back to Dixie," and we understand that they intend introducing "K-k-k-Kiss Me Again" at an early date.

"The Memory of a Song" increases in popularity every day, and the firm confidently predict that this number will eventually prove one of the biggest ballads they have ever handled. At the Palladium it is proving a great success as sung by Miss Toots Pounds.

At the New Theatre, Northampton, The Surprise Quartette make a big hit with this number, and are also including the popular "Silver Star."

The Simon Wery Ensemble find "The Memory of a Song" a winner, and Miss Dorothy Spurmur's rendering of this song delights audiences at the Palace, Bath, this week. Ivy and Dorice Lee, who are playing the Holborn Empire this week, find it a big success, whilst Mr. Frederick Lake, of Wentworth, Knight and Lake, at the Empire Hackney, scores a big hit with it.

"If You're Going Back to Dixie" continues to be a winner for Mr. G. H. Elliott, and this week at the Empire, Finsbury Park, it goes bigger than ever. Miss Ann Sakers' Juvenile Bubbles also find this song very popular. At the King's Theatre, Colne, last week they scored greatly with it, whilst "Silver Star" was another success.

"You're Everything That's Wonderful" is proving an ideal number as solo or duo. It is being featured with great success this week in "Patches," revue, at the Hippodrome, Sheffield, and is a big song hit at the Theatre Royal, Glasgow, where it is sung by Will Fyffe and Miss Hilda Dente.

Hal Wright sang "Take Back the Kiss That You Gave Me" with decided success at the Palace, Blackpool, whilst "Hauling" continues to prove a big hit for Miss Percy Honri. Syd Sydney scores heavily with "The Bee That Gets the Honey," and the new American number, "Give Me a Million Beautiful Girls."

Keith Prowse and Co.

The delightful little song, "Sanctuary," by Thos. J. Hewitt, was sung at several N.S.L. concerts last Sunday, including Alhambra, where Signor Lenghi-Cellini was heartily applauded.

Mr. Walter Glynne's delightful rendering of this song was greatly appreciated by the audience at the Palladium.

The new song, "You," words and music by Bernard Hamblen, is being successfully featured by Mr. Topliss Green at the London Opera House, and Miss Ida Norton is also including it in her repertoire and writes "I am having great success with this number."

Mr. Eric Randolph, the well-known tenor, greatly charmed the audiences at the Empire, Stratford, all last week with "Dear Little Garden I Love," by H. F. Tennent.

Miss Dorothy Arnold (principal girl, "Humpty Dumpty," Theatre Royal, Nottingham) continues her great success with "Speak to Me From Shadowland," and writes: "Many thanks for supplying me with such an excellent number, with which I have made a very big success."

The popular baritone song, "The Rovin' Life," by Thos. J. Hewitt, had a wonderful reception at Kilburn Empire on the 22nd, when sung by Mr. Fred Stephens. Mr. Eric Marshall is including this number throughout his tour.

Les Frivolities.

Mr. David Fuller is paying a welcome return visit to the Anglesey Palace, Burton-on-Trent, this week with his popular costume concert party Les Frivolities. The following talented artists are giving an excellent account of themselves: Norman Donald, the happy Scot; Pauline Rosoubrette and dancer; Graham and Dowton, the versatile duo; George Sydney, comedian and entertainer; Cissie Brooke, soprano; Jack Marshall, pianist and comic soloist; David Fuller, operatic baritone.

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LEEDS HIPPODROME — Harry Day's Revue— "PATCHES."

LIVERPOOL HIPPODROME — Hayman & York present SCOTT & WHALEY in "COME ON STEVE!"

MANCHESTER PALACE — Wylie-Tate's Pantomime— "PUSS IN BOOTS." with BILLY MERSON and MONA VIVIAN.

NEWCASTLE HIPPODROME — Albert de Courville Revue— "PINS & NEEDLES." The Gaiety Theatre, London success.

PARIS ALHAMBRA — MIJARES & BROTHER, "THE PINNED DRESS," WALKER'S JUVENILES, VAL A. WALKER, CYCLING DORMONDES, TAKEO & KOMA RAMBA, BELL'S DOGS & MONKEYS, RUPERT INGALESE & CO, APOLLO TRIO, THREE BROS. HUXTER, THE TWO WANDAS, NITA JO, FOUR KADEX.

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SHEFFIELD HIPPODROME — Wylie-Tate's Revue— "THE SCRAP BOOK."

SOUTHAMPTON HIPPODROME — ALBERT CHEVALIER in the great Drama— "MY OLD DUTCH."

SOUTHEND HIPPODROME — "FRENCH BEANS." SPENCE & JOCELYN, ALF THOMAS, MORVANA.

WOLVERHAMPTON HIPPODROME — Harry Stingaby's revue— "OH, LAUGH!"

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V.A.F. MEETING.

MR. GULLIVER'S OFFER.

IMPOSSIBLE TO ACCEPT UNDER CONSTITUTION.

Perhaps the most important matter to come before the adjourned annual general meeting of the Variety Artists' Federation at the Horseshoe Hotel, Tottenham Court-road, on Sunday night was Mr. Charles Gulliver's conditional offer of eight music halls to the Federation. In the result the offer was declined with thanks, as "the rules and constitution of the V.A.F. do not permit of us entertaining his very generous proposal."

Mr. Albert Voyce presided over a big attendance, and during the evening was subjected to an attack over a certain proposal in regard to the committee meetings, an attack which was strongly resented by the majority of the members.

Among those present were Messrs. J. O'Gorman, Albert Whelan, Ernie Mayne, Percy Honri, Hymack, Charles Whittle, George French, Martin Adeson, James Mooney, Vasco, Robb Wilton, R. A. Roberts, Ben Albert, Charles Austin, Lauderdale Maitland, Hanvarr and Lee, Cornalla and Eddie.

The Death Levy.

At the outset the chairman referred to the debate last week on the proposed amendment of rules to permit artists over 50 to be eligible for death levy benefit two years after the date of their first payment. He wished to know whether it was the intention to defer the matter to the next annual meeting or to that meeting. He pointed out that such a rule had at one time existed in their movement. He had looked through the records of the Association, and found, as a matter of fact, that the number of members who had joined over the age of 50 and whose dependents subsequently, through death, enjoyed the death levy, did not exceed more than 3 per cent. During the last three years only three members who joined after they were fifty had died.

They heard murmurs from all over the country of members who had met with hardship, and some of them were now anxious to renew membership. Now that they had passed the meridian of life it was unfair—having paid into the Federation for several years—that they should not be entitled to this benefit.

Mr. O'Gorman said he was under the impression that it was decided the matter should be adjourned to the next annual general meeting in view of the situation in which they found themselves, owing to the provincial votes of the Association, which were more than sufficient to swamp that meeting.

Considerable discussion ensued, complaint being made by some provincial members that the opinion of the provinces was ignored—it was always London.

Mr. Bayley explained that the position was that no amendment could be made to the rules unless passed by a general meeting called for that purpose. It was only after the decision of the general meeting that the provincial votes would count. Business transacted at the general meeting in London was generally submitted later to the provincial meetings for approval.

Eventually, by a substantial majority, it was decided to defer the matter to the next annual general meeting.

Mr. Gulliver's Offer.

Mr. Voyce, in referring to Mr. Gulliver's offer made to him on behalf of the L.T.V. directors, said the offer was to take over eight of his music halls during the months of June and July next, and probably the month of May. The halls offered were as follows:—

Islington,	Shoreditch,
Willesden,	Putney,
Woolwich,	Hammersmith,
Poplar,	Collins's.

Mr. Gulliver said he had decided definitely to close these houses during June and July should his offer not be accepted. His offer, in the first place, was more or less as follows:—The outstanding charges of each house varied from £185 to £200. He (the Chairman) did not say that that was strictly accurate, but just used those figures. On top of that, Mr. Gulliver said that if the V.A.F. took over the halls, he would require that they should pay approximately £50 rent, making about £235 in all. That would be their liability, apart from the cost of the company they might run. As to the amount required to engage a company, they might put at £200, making £435 in all.

Mr. Gulliver suggested that it might be possible to run each house at a cost of £400. In such a case he suggested that the V.A.F. might see its way to share 50 per cent. of any monies which might accrue over that £400, as in addition to the standing charges there were overhead charges amounting, generally speaking, for each house, to £100.

These facts were placed before the Executive Committee, and that Committee, after consideration, decided that the officials should be empowered to consider the possibilities of Mr. Gulliver's offer and to take any steps which they might deem necessary to obtain data for submission to a special general meeting.

Having been so empowered, they called in certain responsible and representative members of the V.A.F., knowing that they had had experience in running theatres, and who were well acquainted with the intricacies of running a music hall company or a revue. After they had considered this matter, it was eventually decided to make an offer to Mr. Gulliver that they would consider the possibilities of taking over the theatres provided he would agree to make up his standing charges himself, the V.A.F. to provide the company, and that he and the V.A.F. should share on a 50/50 basis.

Mr Gulliver said he could not recommend that suggestion to his directors, as he thought it woud not be accepted. The V.A.F. would have paid all salaries booked, and would take the risk of 50 per cent. The artist would be paid. Whatever liabilities there were to meet, the Federation would meet them. There would have been no 50/50 for the artist, only for the Federation.

Mr. Gulliver then drew two rings, in which he placed the figures £175, and underneath £100. It was possible, he said, that his standing charges might be reduced to that, and he suggested that these also might be reduced. That meant £350. He would take that risk. If the £350 did not come in, and they only took £300, he would lose £25, and so would the Federation. If more came in, they would share whatever money accrued in excess of that on a 50/50 basis. That would have to go to meet the overhead charges of £100.

Mr. Gulliver said that if he closed his theatres, the charges for each hall, in spite of their being closed, were likely to amount to £100 a week.

Mr. Voyce said he placed these figures before his colleagues, and they felt, not without hesitation, that, to put it shortly, the position was fraught with many dangers and difficulties. That was revealed to him by a certain section of the Executive on Thursday last, when one member hinted, or threw out the inference, "Why are we not on this constructive board? Why have not we been asked about this proposition?" In other words, "Where do we come in?"

Fraught with Dangers.

He was going to tell them, as leader of the Federation, that that proposition was fraught with the greatest danger to the movement. There was no trade union in the country that would dare to tackle such a proposition.

He was speaking as a performer of thirty years' standing. There was always a great multitude of people on the fringe of the profession who rarely got work and who were on the verge of starvation, but still called themselves music hall artists. Probably there were some in the V.A.F. That could not be prevented. It exists in every trade union in the world. He was going to argue one or two vital questions. Supposing they tackled the proposition. It would be impossible for the V.A.F. to give work to everyone of those unemployed. Knowing what the average professional was, would not those members who failed to get bookings say horrible things about them, and then resign from the Federation? Would there not be untold jealousy created among members? There were so many sections in the industry one up against the other. They would lose hundreds and hundreds of members: the backbone of the V.A.F. would crack and crumble and would become weak and decrepit.

Mr. Gulliver informed him that the takings for 1920 at these houses showed a profit. The takings for 1921—he revealed the figures—showed a great loss. Personally he did not think this summer would be as bad as last. There were indications that trade was going to improve, and as soon as that happened professional conditions would certainly improve too.

What he was concerned with most, and what he considered members of the Federation should be concerned with most, was, "Is it right that we should take the risks involved in that proposition, which is a very doubtful one?" There could be only one result. They could not make money; they were bound to lose it. If they succeeded they would lose a great number of members; they would lose their reputation with various sections of the profession. If they failed, what terrible things they would say about them! They would say that they had no right to use their money in such a way. It might cost the Federation many thousands of pounds. It would be said that their funds were never established for such a purpose as that.

At the same time the offer of Mr. Gulliver should be treated with the same courtesy as the way in which it was tendered to them. It was probable that Mr. Gulliver had the best intentions when he made the offer. Mr. Gulliver was asked if he would be prepared to waive the bar, but of course he would not save in regard to turns under £25 a week. What use was that to them? What was the use of puting on a company at any of these halls that was not worthy of the reputation built up so far as the stars of the profession were concerned?

The bad business had been brought about thus: the increase in the prices of admission and also the Entertainments Tax, although the public paid it. Twenty or 25 per cent. was too much, and it was because the management were faced with this enormous increase in outgoings that the business had been faced with such a serious position.

Syndicate of Stars Suggestion.

It had been suggested that the offer might be accepted by a small syndicate of stars backed by £1,000 of V.A.F. money. To that he replied that every star that mattered in this country was already booked up. It had been proposed that certain big artists should be turned down, but if that were done it would be one of the biggest mistakes ever made, because they could not place shows without the turns that mattered. Talent was all too rare, especially star attractions. If managers believed that they could not get the public, how was a syndicate of stars—on account of the bar—to get them, and how was the V.A.F. going to get them?

He said, with every respect and courtesy to Mr. Gulliver, that they should thank him for the offer and say that they very much regretted that their book of rules and their constitution did not permit them to entertain his very generous proposal.

It being decided to discuss the matter, Mr. Coborn proposed that Mr. Gulliver should be replied to in the terms suggested by the chairman.

Mr. Raby seconded.

Mr. Voyce, replying to a questioner, said that the acts which had been booked by Mr. Gulliver for the months referred to would be played.

Mr. Atlas had something to say about the "scintillating stars," and suggested that it was quite possible to get a good company of turns under £25. There were many good artists outside London, and, having regard to the unemployment, he thought the matter was one for further consideration.

Mr. Mason said the chairman had tried to harrow their feelings. He (the speaker) was the member of the committee who asked why the executive should not control the meeting. When the resolution was passed giving the officials power to take steps, it was not, at least in his mind, that the officials should take the advice of members who were not members of the committee or members who were shareholders on some of the tours. He declined to vote because he felt that there was something not right. The committee should be the body to discuss these matters. The advisory body should be the committee. They could get a very good programme of acts based on £25 and under.

Further discussing the matter, Mr. Mason agreed that they might lose members, and even break up the Federation and have to start all over again Apart from that, why should they take over the responsibilities of Mr. Gulliver? During the boom time after the Armistice they had good houses and had a very good time. Why should they come to them during the slump? At any rate, the members as a whole should be consulted.

Mr. O'Gorman said he was in a very awkward predicament, as apparently he was the object aimed at by Mr. Mason.

Mr. Voyce, in his wisdom or otherwise, asked him to attend a meeting to discuss the matter. Reluctantly he complied, and he mentioned at the very first meeting there was a shareholder in the L.T.V.

Mr. Taylor asked if every avenue had been explored whereby it would be possible to keep the halls open without taking gigantic risks. He believed it would be possible to get eight very eminent actors who would themselves engage the balance of the programme. That would remove the onus of the V.A.F. taking the risks. He knew one man who would be prepared to take on under those conditions.

After further discussion Mr. Coborn's resolution was carried nem. con.

Levy Proposal Deferred.

Mr. Voyce then brought up the proposed new rule favouring the imposing of a special levy. This, he said, was because of the increased charges all round. They wanted to strengthen their sinews, and certain provision should be made. It frequently happened that members were stranded by bogus managers, and they wanted to be in a position to send a representative on the spot to do something for their members. Other unions, including the A.A., had adopted this course.

Mr. Jock Mills proposed the new rule, and Mr. Wilby seconded.

Mr. Hymack pointed out that the A.A. levy had not been met by many of their members, and might have an effect on membership.

Mr. Sydney Paxton, who is a member of the A.A., said that it was true some had not paid the levy. They were being given the opportunity to pay it this year, and unless they did so they would be out of benefit.

Eventually it was decided that the matter should be deferred, on the proposition of Mr. Roberts, who said that in the Budget coming on soon, with the Geddes cuts, they were proposing to put another tax on their members.

Afterwards there was a stormy debate over a proposal to alter the dates of the Committee meetings from weekly to monthly, or oftener, as may be required.

Mr. Voyce declared that with six business men the affairs of the Federation could be conducted much better, and with a big saving of money. At present certain sections on the Committee got on to extreme propaganda, and held matters up. He pleaded, "Will you trust the officials a little more, and give us a chance to get on with the business?"

Finally the meeting decided to support the recommendation.

Ballot Papers.

Mr. Mason moved "That in future Committee elections, a voting paper and a balance-sheet be posted to every member of the Federation."

The object, he said, was to ensure every member being able to vote.

Mr. Dan O'Scott seconded.

Mr. Bayley opposed on the ground of the expense involved, and explained that ballot papers were easily obtainable if members would only take the trouble to get them.

The proposal was defeated, and the meeting closed with a vote of thanks to the Chairman.

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NEXT WEEK'S CALLS.

MONDAY, FEBRUARY 6, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR FEBRUARY 27 NOW DUE.

ALBANY WARD THEATRES, LTD.

NOTE.—Rehearsal at all theatres at 1 p.m. All artists must attend.

CIRENCISTER PICTURE HOUSE.—W. Scott Gordon presents "The Versatiles" Concert Party.

SALISBURY PALACE.—Carlton Fredricks presents "Sinbad, the Sailor."

WARMINSTER PALACE.—Henry Chatell presents "Seven Days Leave." February 7, 8 only.

DEVIL PALACE.—Steele and Watson and company as booked.

RAYMOND London Shortly.

BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—H. Petton presents "Splash Me."

RAMSGATE PAVILION (rehearsal, 12).—The Big Timers and company as booked.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30 p.m.).—William McNally.

HAMILTON HIPPODROME (rehearsal, 1 p.m.).—Lola Charm presents "Dick Whittington."

IPSWICH HIPPODROME (rehearsal, 2 p.m.).—Fred Karno presents "Scarlet Runners."

NORWICH HIPPODROME (rehearsal, 1 p.m.).—Golda-Penville Quartette W. T. Shwanger and Mary Livingstone, De Vola and Rex, Lloyd and Montrose, Mary Ann Clarke, Costa and George, Johnny Dundee.

PAISLEY RINK PALACE (rehearsal, 12 noon).—Leeburn's Stars, Fred Davis, Lindsay and Low.

PAISLEY THEATRE (rehearsal, 12 noon).—Fred Collins presents "Aladdin."

RAYMOND Continental Tour.

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12).—H. Levy's Panto, "Sleeping Beauty."

WEST BROMWICH THEATRE ROYAL.—Repertory Co.

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

RAYMOND Continental Tour.

MACNAGHTEN TOUR.

(Rehearsal at all halls at 12.)

BLACKBURN.—Le Mounier, Les Nicoletos, J. E. Sutton, Fred Maitland, Dario and Marie Esme, The Buckleys, Lily Eyton.

BRADFORD.—"There You Are, Then."

BURNLEY.—Mr. Thistlewaite presents "Cavalleria Rusticana."

CARLISLE.—Lall and Rene, Alexandre, Donaldson, Weedon and Co., Mario Lorenzi, Frank Keen, Holder's Mannikins, Razza.

HALIFAX.—Billy Camp, Marie Ellerslie, Bert Neilson, Jack Poulter, Cecil and Jennie, Wager, Max Erard and Zona Vevey.

HUDDERSFIELD.—Pan and Girls, Victoria and Ramoo, Haydee's Marionettes, Gus Fowler, Muriel White, Rene, Horatio Nicholls' Five.

LEICESTER.—Company as booked.

SOUTHAMPTON.—The Jovers, The Hassane, Glass and Grant, Harry Stiles, Foster and Ninon, The Dingleys, Hetty Ruby.

WARRINGTON.—Rollo and Rega, Caron Troupe, Van Dammes, Margaret Dennis, Balfour Twins, Maraso and Socoloba, Evelyn May and Pianist.

RAYMOND Touring France.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Three Sisters O'Hara, Whit Cunliffe, Tom Clare, Hanlon-Charles Troupe, Joseph Cheetham, Scot Gibson, Manuel Vega.

BIRMINGHAM GRAND (rehearsal, 1).—Cecil Lyle, Julian Rose, Kirkby and Hudson, Madge Bilton and Max, The Robertys, Irene Penso, Chas. and Billy Hartley.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—John Donald, St. John and Partner, Nella and Violette, Wal Lesby.

BRADFORD ALHAMBRA (rehearsal, 12.15).—The British Opera Company.

CARDIFF EMPIRE (rehearsal, 1).—De Alma, Hedges Brothers and Jacobson, Osborne Trio, Maidie Scott, Stanley Logan and company, Axel Mirano, Adam Tomlinson.

CARDIFF OLYMPIA (rehearsal, 11).—Two Rapiers, Granby and Grant.

(Will Artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the sole bookings of the former Theatre.)

EDINBURGH EMPIRE (rehearsal, 12).—Harry Day presents "Rockets."

FINSBURY PARK EMPIRE (rehearsal, 1).—Bromley Carter, Dorothy Varick, Charles Edmonds, Pimple and company, Princess Winona, Engel Bros., Mullaney Bros.

GATESHEAD EMPIRE (rehearsal, 1).—"Monks of St. Bernard," Elliott Savonas, Fyne and Hurley, Felovis, Morandinis.

GLASGOW COLISEUM (rehearsal, 11).—Tom Rees, Allan Macdonald, Jack Pleasants, Cormack O'Shane, Billy Bennett, The Yelson Trio, Harvey, Holt, and Kendrick.

GLASGOW EMPIRE (rehearsal, 11).—Miss Florrie Forde's pantomime, "Robinson Crusoe."

HANLEY GRAND THEATRE (rehearsal, 12).—Martin and Castle, Cecil Baumer, Constance Izard and Frederick Allen, Will Hay, Lauri Howard, Nick Morton, Nicol and Martin, Beryl Beresford.

HULL PALACE (rehearsal, 1).—"Symphonia," Joe O'Gorman, Bush Brothers, Resista, Tom E. Hughes, A. D. Robbins, Les Nosselas.

LEEDS EMPIRE (rehearsal, 1).—Melody Makers, Oscar and Willie Mirano, Coram, Stanelli and Douglas, The Anserouls, Mart and Pep, Syd Howard.

LIVERPOOL EMPIRE (rehearsal, 1).—Fulvio, Mullaney Bros., Bert Elliott and Doris Brunton, The Two Bobs, Jose de Moraes, The Five Wartons, Daly and Healy.

LIVERPOOL OLYMPIA (rehearsal, 1).—Moss' Empires, Ltd., present the Wylie-Tate pantomime, "Aladdin."

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate pantomime, "Jack and the Beanstalk."

NEWCASTLE EMPIRE (rehearsal, 1).—Harry Day presents "Spangles."

NEW CROSS EMPIRE (rehearsal, 1).—Sam Barton, Les Bastiens, Three Laurels, Hal Wright, G. H. Elliott, Lillian Burgiss, Witt and Stevens.

NEWPORT EMPIRE (rehearsal, 1).—Horace Jones, Charlie Arnold, Wilson Hallett, The Martinis, The Buchanans.

NOTTINGHAM EMPIRE (rehearsal, 1).—Harry Marlow, David Poole, Mercedes and Mlle. Stantone, Nathano Bros., Lole and "Her," Les Jardys.

PRESTON EMPIRE (rehearsal, 11).—The George Edwardes Company and production, "Sybil."

SALFORD PALACE THEATRE (rehearsal, 1).—Lew Lake presents "Splinters of 1922."

SHEFFIELD EMPIRE (rehearsal, 1).—Johnson Clark, Albert Vivian Peake and company, Nat. D. Ayer, The Yiddishe Players, The Real McKays, Four Storks, Frank Le Dent.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Hope Charteris and Eve Dickson, The Bounders, Albert and Rogers, Talbot O'Farrell, Alfredo, Mlle. Terpsichore.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Cinderella," with Frank E. Franks.

STRATFORD EMPIRE (rehearsal, 1).—Fred. Karno presents "1922." Cast includes Fred Kitchen, Marie Blanche, &c.

SUNDERLAND EMPIRE (rehearsal, 1).—"Aladdin."

(Artists are requested to bring band parts for full Orchestra, including Horns, Bassoons, Harp, and second Piano Parts.)

SWANSEA EMPIRE (rehearsal, 2).—Daring Dinnies, Wyn and Ivy, Rolf Slater, Syd Moorhouse, Marie Lloyd, Herbert La Martine.

VICTORIA PALACE (rehearsal, 11.30).—Long Tack Sam and company, Gresham Singers, Malcolm Scott, Austin Rudd, Marie Goodwin, Wallie Pearce, Eileen and Marjorie.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Gaston Palmer, George D'Albert, Corn and Neil, Terry Wilson, &c.

RAYMOND Touring France.

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

(See page 13.)

RAYMOND London Shortly.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal 1).—Mr. Vivian Vivian presents "The Ghost of Jerry Bundler," Bichette, Larry Kemble, Bella and Morris, Louie Conn, Fay Lea.

ASTON HIPPODROME (rehearsal, 12).—Frank Powell, Two Meurs, Permain Bros., El Ray, Coverdale's Dainty Dots.

AYR PAVILION THEATRE (rehearsal, 1).—McDonald & Young's musical comedy, "Irene."

BATH PALACE (rehearsal, 1).—"Wedding Bell(e)s" revue.

COVENTRY HIPPODROME (rehearsal, 1).—Will Bland, Andrews and Clark, Scale and Lilian, Matthew Newton, Ellis, Drake and Co., Fred Keeton.

DUNDEE KING'S THEATRE (rehearsal, 12).—Carl Rosa Opera Company.

GLASGOW PAVILION (rehearsal, 11).—Archie Pitt presents "Mr. Tower of London."

KINGSTON EMPIRE (rehearsal, 12.30).—The Great Carmo, Teddie Stream, Gardner and Miller, The Sparkling Mozelles, Nellie Basnet.

LONDON MUSIC HALL.—Jack Cock, Tom Payne and Vera Hilliard, Bryan O'Sullivan, The Kasracs, Tom Leamore, Joyce and Shields, Great Halma, Will Hallett.

LUTON PALACE THEATRE (rehearsal, 12.30).—Clifford Harcourt, Rebe Kesslova, Delino, Ted Cowan, The Gemmell Bros.

NEWARK-ON-TRENT KINEMA.—Whiteway Four.

NEWBURY PAVILION (rehearsal, 3).—The Famous Britannics.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Susie Marnly, Lovick Jewels, Arthur Haynes, Martyn and Florence, Mimi, Delson Trio, Bond Powell.

PENGE EMPIRE (rehearsal, 12).—Ray Wallace, Silver and Fox, Takase, Jubb and Jerome, E. D. Nicholls and company, King and Benson, George Mozart.

PETERBOROUGH THEATRE ROYAL (rehearsal, 1).—Donald Keir's "Sinbad the Sailor."

READING PALACE THEATRE.—"London to Baghdad."

WALHAM GREEN GRANVILLE.—Marcelle and Seal, The Mountfords, Dolly Varden, De Lafo, and company as booked.

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NEW PLAYS AT THE BEN GREET ACADEMY.

Four new one-act plays were produced at a private performance at the Ben Greet Academy on Friday last.

"AT 2 A.M."

Play, by Spencer Arnold.

Marguerite, an Actress.. Miss Vera Rix
Therese, her French Maid
Miss Ena Hay Howe
Peter ..... Mr. Bernard Whittle.

This is a trifle concerning an actress who at 2 a.m. on her wedding morn is visited by her old lover, who tells her he has informed her bridegroom-to-be of her past life. There is not much in the way of plot, and a stronger dénouement would have helped. Miss Vera Rix as the actress, Miss Ena Hay Howe as Therese, and Mr. Bernard Whittle as Peter, the erstwhile lover, all did well.

"O'FLANAGAN."

Comedy, by Ena Hay Howe.

Dr. Terence Collingwood
Mr. George Marlborough
Lady Betty Goring .. Miss Helen Cross
Mrs. Flanagan .. Miss Ena Hay Howe

Dr. Collingwood is engaged to Lady Betty Goring, but the latter is troubled about his antecedents. Mrs. Flanagan arrives suddenly at the Doctor's room in Harley-street, and tells Lady Betty all about his home life. The latter makes up her mind to be quite friendly with his family, poor though they may be. Mr. George Marlborough, as Dr. Terence Collingwood, played well, and Miss Helen Cross made a sympathetic Lady Betty Goring. The Mrs. Flanagan of Miss Ena Hay Howe proved quite a clever character study.

"PIERRE."

Play, by Ena Hay Howe.

Pierre ..... Mr. J. C. Scott
Maitre la Roche .. Mr. Frank Eyestone
Marcelle ..... Miss Elsa Dinelli

There is a touch of the Grand Guignol about Miss Ena Hay Howe's play—Pierre is in love with another, whilst his wife Marcelle is loved by Maitre la Roche. These two are seen embracing by the husband, who, demanding an explanation from Marcelle, she stabs herself. There is some ingenuity worked into the plot, too, by a letter in her possession. The play was capably represented by Mr. J. C. Scott as Pierre, by Mr. Frank Eystone as Maitre la Roche, and by Miss Elsa Dinelli as Marcelle. It was well received.

"AN INTERRUPTED LESSON."

Musical Sketch, by A. Dinelli.

The Dancing Master
Miss Adelina Dinelli
The Pupil ..... Miss Elsa Dinelli

This little play resolved itself into a series of dances, the interruption coming from another pupil, who is turned away. Miss Elsa Dinelli danced exquisitely as the pupil, and Miss Adelina Dinelli scored as the dancing master.

Mr. Spencer Arnold and Miss Mollie Slade both sang, and Mrs. Thorn accompanied.

Darroll Richards.

We hear that Darroll Richards, the popular vocalist, who was for over two years with the Lawrence Wright Ensemble, and recently produced his single act with much success, has been engaged to play the part of Elliston in "The Lilac Domino," which opens at the Lyceum Theatre, Sheffield, on February 13.

THE ACTORS' EMPLOYMENT FUND MATINEE.

That the excellent matinée organised by Miss Kitty Willoughby in aid of a splendid cause—The Actors' Employment Fund—did not crowd the Palace Theatre (lent for the occasion by the cheery Co-Optimists) was neither the fault of the programme nor of the cause, but of that inconsiderate individual, the Clerk of the Weather, who had ordained that Tuesday, the 24th, should be the coldest and most unpleasant day for the last four years. The theatrical profession is suffering acutely (as we know, and as the programme informed us) from unemployment. "The promoters of the Actors' Employment Fund believe that they can to a great extent remedy this evil by an organised effort. They do not ask for charity or doles; they are prepared to offer good value for fair remuneration, good work for fair pay. All they ask is that the theatre-loving public will co-operate with them in giving competent artists a fair chance."

On the programme figured three one-act plays. One, "The Decree Absolute," by Geoffrey Marchmont, has been seen before. It is therefore sufficient to record the fact that it was very well acted by Miss Ruby Miller, Mr. Charles Carson, Mr. Anthoy Hollis, and Miss Dorothy Fane.

Another, "Lovers in Exile" (author anonymous), in which Miss Willoughby appeared, supported by Miss Silvia Willoughby, Mr. Henry Hallatt, and Mr. Oliver Crombie, was of the wishy-washy type, and had nothing to recommend it for further production.

Four worthy but terribly dull persons—Father (exiled in Siberia), Wife (resigned and patient), Daughter (beautiful, loving, and obedient), Would-be Son-in-law (of lowly birth)—discourse at length of the bitterness of exile and the love they bear one another. The exile promises his daughter to the young man if he will walk many versts to Moscow and obtain his (the exile's) pardon from the Czar. After a little dallying, the would-be son-in-law announces that he has been there already, and triumphantly produces the required document.

"No. 13 PARADISE ROW."

By Adrian Alington.

The Captain .....Martin Lewis
White .....G. Sebastian Smith
The Inspector .....Wilfred Seagram

This proved a quite excellent little thriller that, with a different ending, might be worthy of inclusion in a Grand Guignol programme.

Two criminals fleeing from justice, a low-born murderer and a high-born forger, select the same empty house (of the title) in which to "shuffle off this mortal coil." There is some good dialogue between the two—both possible characters acting consistently—and, finally, after a couple of futile attempts to commit suicide, foiled first by the low-born murderer, whose nerve fails him, and secondly by a police inspector, the Captain outwits the Force, and the pair manage to evade capture and make treks for Australia. The author was well served by the capital acting of the three excellent actors. Mr. Albert Chevalier as the Fallen Star was worth facing a blizzard and a sandstorm rolled into one. Albert Chevalier is above criticism; he reaches perfection. His sincerity, the art of his wonderful detail, his unspoilt pathos are as wonderful to-day as they were twenty years ago.

Mr. Hayden Coffin provided another finely artistic turn, singing some delightful songs in good voice and form. Quentin Tod and Zelia Ray gave us some charming dances, Miss Doran Errol and Miss Lily Eyton both got encores for pretty singing of pretty songs, and Miss Betty Chester saw an admirable substitute in Miss Georgette Grayson, who delighted us with the clever way in which she told stories.

Miss Florence Parbury, who also sang delightfully, made an eloquent appeal on behalf of the fund, pointing out the debt of gratitude we owe to members of "the profession" for the entertainment and recreation they afforded us.

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BEAUCAIRE & BUTLERS
A NOVEL IDEA IN JUGGLING.
This Week—SHEPHERD'S BUSH.
VACANT—MONDAY NEXT to precede Warrington.
Coms.—STAN. KAVANAGH, 60, RIDGE ROAD, STROUD GREEN, LONDON, N.8.

STAN KAVANAGH
THE AUSTRALIAN JUGGLING HUMOURIST.
This Week—STRATFORD EMPIRE.
VACANT—MONDAY NEXT to precede Cardiff.
Coms.—STAN KAVANAGH, 60, RIDGE ROAD, STROUD GREEN, LONDON, N.8

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IS THERE A SLUMP?

FRED KARNO'S NEW SHOW

"1922"

BROKE

"ALL RECORDS"

AT FINSBURY PARK EMPIRE LAST WEEK!

FILM TRADE SHOWS.

By "THE ERA" SPECIAL REVIEWERS.

"BUCKING THE LINE."—Marks 9.

Fox five-reel Drama, featuring Maurice Flynn.
GENERAL DESCRIPTION. — Exciting Western drama, with a thrilling finale, and some capital comedy, well acted and produced, with some fine outdoor scenes.
STORY.—Monty, a young society man, taunted and thrown over by his girl, goes West to prove his grit. He gets work in connection with the building of a new railroad, is instrumental in rescuing the President's daughter, and, of course, obtains his reward.
ACTING.—As the hero, Monty, Mr. Maurice Flynn does excellent work. Norman Selby, as Jerry, is capital in a comedy part. Miss Mollie Malone also doing well.
PHOTOGRAPHY.—First-class.

"THE BUTTERFLY GIRL." Marks 9½.

Playgoers' Pictures, Inc. (American) Production. 5-reels, featuring Marjorie Daw.
GENERAL DESCRIPTION.—A human and diverting study of the singeing of a human butterfly's wings.
STORY.—Edith Fulsom, a bright and pretty young woman to whom all men are attracted, and who are treated more or less in the same irresponsible manner, presently comes to the end of her slender recources, and to "ease the situation" seeks employment at the office of a financial magnate, whose acquaintance she had made in the most casual manner. By her breezy manner and unbusinesslike behaviour she soon has this place in an uproar, but not before her employer had fallen a victim to her effervescent charms. However, he receives the shock of his life when, after a passionate declaration of love, the mischievous little minx shows him a bright wedding ring, which she had only worn a few hours. Being at heart a decent fellow, he becomes her firm friend; Edith, on her part, is cured of her frivolous disposition by the sight of two poor and hungry children, who are wistfully watching other youngsters enjoying themselves at a fête, and sets herself to work to ameliorate the condition of any such who may come her way.
ACTING.—Marjorie Daw, as the light-hearted and irresponsible, but human-hearted girl, is excellent. The support is admirable.
PHOTOGRAPHY.—Of the best.

"MISS HOBBS."—Marks 9½.

Real Art (Gaumont Controlled) American. 5-reel Comedy Drama, featuring Wanda Hawley.
GENERAL DESCRIPTION.—A diverting screen adaptation of Jerome K. Jerome's successful play of the same name.
STORY.—Henrietta Hobbs, a beautiful, wealthy, but freakish girl, with emphatic views as to the inferiority of the masculine sex, succeeds in temporarily parting her special friends—one from her husband and the other from her sweetheart. Nevertheless, she herself falls a victim to the first man who has the opportunity to make love to her—as the result of a wager—but, fortunately for Henrietta, her delightful personality makes a real appeal to the young fellow, who had started a flirtation with the idea of making her appear ridiculous, but who ends by falling genuinely in love with her.
ACTING.—Miss Wanda Hawley gives a clever study of Miss Hobbs, the film, indeed, owing much to her charming delineation of a difficult part.
PHOTOGRAPHY.—Excellent, many scenes of artistic luxury being shown.

"BEYOND."—Marks 9½.

Famous-Lasky. 5-reel Drama, featuring Ethel Clayton.
GENERAL DESCRIPTION. — Cleverly acted and effective production, dealing with Spiritualism.
STORY.—Avis Longley promises her dying mother to look after her brother Alec, a drunkard. After he has gone aboard, and Avis is married, she sees her mother's spirit, who accuses her of breaking her promise, and later she goes out to New Zealand to help her brother reform. On returning to England the ship is wrecked, and Avis being reported dead, her husband marries again. Finally, however, the second wife dies, and there is a happy reunion.
ACTING.—As the self-sacrificing Avis, Miss Ethel Clayton gives a very sympathetic and natural portrayal, and Charles Meredith, Earl Schenk, Spottiswoode Aitken, Winifred Kingston, and others all do excellently.
PHOTOGRAPHY.—Excellent turn out.

"MORD EM'LY."—Marks 10.

Welsh-Pearson (British) Production. Six-reel Drama, featuring Betty Balfour.
GENERAL DESCRIPTION.—A charmingly human study of a cockney girl.
STORY.—Mord Em'ly, whose "heaven on earth" is the neighbourhood of the Walworth-road, is sent by her poor mother to general service to keep her out of the streets. But mother would have been as profitably employed in trying to keep ducks out of the water. After a week's trial Mord Em'ly "does a bunk," returns to her friends in the courts, has a grand time with them and a piano organ; but, as a result of being caught by the police with a handful of stolen confectionery, which had been passed to the unwitting girl, she is arrested, and sent for three years to a "home." Mord makes good there; but just before her probation expires the call of the Walworth-road again causes her to make an abrupt departure. Later, the tardy realisation that she is the daughter of a living convict modifies the irresponsible and high-spirited girl's nature; but she meets her old sweetheart, who had become a well-known boxer, and this young fellow's predilecton for the ring gives opportunity for the staging of as fine a boxing bout as one could wish to witness. The prospect of a happy union brings the story to its close.
ACTING.—Betty Balfour as Mord Em'ly is splendid, and worthy to rank with the gifted artist's impersonation of Squibs—which is saying much. The support is all that could be desired.
PHOTOGRAPHY.—Good, the production as a whole being a credit to the British film-producing industry.

"NO WOMAN KNOWS."—Marks 9½.

F. B. O. (American) production. 6 reels, featuring Mabel Jullienne Scott.
GENERAL DESCRIPTION.—This film will be hailed with delight by the large portion of the public who prefer a sympathetic story of simple lives to the unreal type of entertainment with which they are too often dosed. It is very interesting to watch the joys and sorrows of the little Jew-Irish family with which the picture deals.
STORY.—Theodore possesses genius for the violin, and in order that he may have the necessary training, Fanny and her mother scrape and save for years. The mother's health fails, and a letter from Theodore to say he is married and requires still more money, hastens her end. Then Fanny determines to live for herself in future. She gains a high position in a city house, but when Theodore's wife leaves him she takes him in for the sake of his little girl, Mizzi, and works hard to gain him influential introductions. His big chance comes at last—then his wife sends for him, and he goes. Fanny, stricken to the heart by the ungratefulness of her brother, turns to the first friend she finds—the married manager of her firm. As she is about to go away with him, however, her old sweetheart calls, and at last she finds happiness.
ACTING.—Very good work is done by each member of the cast. Mabel Jullienne Scott, as Fanny, and Grace Marvin, as the mother, being particularly worthy of mention.
PHOTOGRAPHY.—First class.

"PARDON MY FRENCH."—Marks 9.

Goldwyn (American) Production, 3 reels, featuring Vivian Martin
GENERAL DESCRIPTION. — Farce-comedy, adapted from "Polly in the Pantry," by Edward Childs Carpenter, with many amusing situations.
STORY.—A little French actress, stranded in an American small-town, and needing work, takes a place as maid to a moneyed but very unpolished family. She passes her time teaching etiquette to her employers, and after several amusing happenings becomes engaged to a famous actor whom she has been longing to know and who conveniently lives next door.
ACTING.—Vivian Martin is always very sweet and pretty to watch, and as the little French maid acts very well. The other members of the cast are all good.
PHOTOGRAPHY.—Excellent.

THE BULLDOGS, BIRMINGHAM.

Opening of New Social Club and Cinema Exchange.

Enthusiastic scenes marked the opening of the new premises of the Birmingham and Midlands Bulldogs Club and Cinema Exchange, at 23½, Martineau-street, Birmingham, on Thursday, the 19th ult. The Club, which has been in existence over eighteen months, but has had no permanent home of its own before, has been luxuriously furnished, and equipped with billiard table, bar, and a delightfully compact miniature stage, which is complete with "tabs" and footlights. The club is for the entertainment of all who entertain others; in brief, everybody associated with the cinema, the music hall, and the theatre. It was in the presence of 140 members and their friends that the opening ceremony was performed by the President, A. A. James, J.P. Before he inserted the "golden" key with which he opened the door, Mr. James was introduced to the other Bulldogs by the chairman, C. W. Hutchin, who, as the one largely responsible for the acquirement of the new club, was given a cordial reception. The President briefly expressed the hope that the club would have many prosperous years, and would be of real advantage to all the members.

Following this tour the President spoke upon the objects and ambitions of the organisation, referring in terms of high praise of the assiduity, the energy, and the enthusiasm of the present chairman, who had worked untiringly for the success of the club, and for the acquirement of a permanent home. He spoke of the painstaking and zealous secretary, J. O. Mansley, and congratulated the club on having such an official. Explaining the meaning of the term "Cinema Exchange," the President said it was intended that the club should provide the opportunity for exchanging information on matters relating to their business. But the main idea was the provision of the necessary projection apparatus so that, on the premises, trade shows of new films could be held. In so far as theatrical folk are concerned, the President intimated that the club would provide for them peculiar advantages, as it would be open all day on Sunday, and meals and reasonable refreshment could be obtained.

There followed a capital concert, contributed to by the Sisters Showell, duettists; Jack Joyce, coloured comedian; Leonard Singer, violinist; Harry and Sidney Duff, instrumentalists; and Bull dog Wally Roberts, in "Another Kind Love." Ernie Riley was a willing and excellent accompanist. The committee at all times will gladly welcome performers, who may be admitted as temporary members for 2s 6d. a week, or £1 1s. per season in the case of pantomime artists or repertoire co. players.

Mr. Reg. Osmont-Anley has been appointed manager of the **Ramsgate Picture House**, in succession to **Mr. W. J. Attack**, who has taken over control of the Queen's Cinema in the same town.

A thief who broke into a Ramsgate cinema made a thorough examination of the premises, but satisfied himself with stealing a copy of the song, "The Trumpeter."

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GLEANINGS FROM FILMLAND.

Home Again.

Cecil M. Hepworth, with Miss Alma Taylor, arrived in England on Wednesday per the "George Washington."

"A Bill of Divorcement."

The "Ideal" announce that they have acquired the film rights for the world of "A Bill of Divorcement." Further particulars will be available shortly, but the statement is officially made that the picture will be ready for exhibition by September.

"The Mystery of the Yellow Room."

Gaston Leroux's novel and stage success, "The Mystery of the Yellow Room," will be the next "Realart" picture to follow "Miss Hobbs." Produced by Emile Chautard, it is described as one of the best "riddle" pictures seen on the screen.

From "Props" to Star.

The new D. W. Griffith "find," who plays one of the leading parts in "Dream Street," is another example of Griffith's gospel that the story makes the star. Charlie Mack was a property boy at the Griffith Studios, and had before worked as a "breaker boy" in the coal mines of Scranton, Penn. One day, while the studio was still, Mack began entertaining his co-workers with imitations of Richard Barthelmess in heroic scenes. Griffiths witnessed the performance unknown to Mack, and when players were wanted for "Dream Street" the boy was invited to rehearse one of the parts—the difficult one of a temperamental but weak boy genius. Griffiths always gives his parts by competitive elimination. The best survives. And when Charles Emmet Mack proved his worth he got his chance.

"The Tyranny of Hate."

The International Cinematograph Corporation, Ltd., announce that, in deference to the opinions passed by both the lay and trade Press, they are changing the title of the Swedish picture, "The Boda King," to "The Tyranny of Hate," under which title it will be released on Jan. 11, 1923.

Robert Loraine in "Bentley's Conscience."

Robert Loraine, who was recently persuaded by Ideal Films, Ltd., to play for the pictures, has just finished work on a film version of Paul Trent's novel, "Bentley's Conscience." It has been produced by Mr. Denison Clift, and will be seen shortly in the cinemas.

"Simple Simon."

"Simple Simon," the new Henry Edwards picture-play, will be shown to the Press and trade at the New Gallery Kinema on Thursday, Feb. 9, and at seven provincial centres on about the same date. This subject, based on an original story by W. C. Rowden and Henry Edwards, is noteworthy on account of its unusual settings, including that of an English monastery. The cast supporting Mr. Edwards includes Chrissie White, Mary Dibley, E. C. Matthews, Hugh Clifton and Henry Vibart. A wonderful performance by the famous collie, Mac Edwards, is also promised.

No Doubles for Mary Pickford.

When Jeanne danced through the kitchen, and the angry Belgian tossed her through the back door into a pyramid of turnips, Jeanne, smiling wearily, got up and limped away. Thus it became known that the famous star had refused to have a double. It was Mary Pickford herself who insisted she should do her own dangerous work. This happened at the Brunton Studios, where Miss Pickford made her latest photo-play, "Through the Back Door," shortly to be released through the Allied Artists. When the tumble into the turnips was mooted, everybody advised Miss Pickford to get a substitute, as she might get her neck broken or have a broken limb. But Mary announced positively that she must be hurled through the door.

To be tossed from a height of 5 feet for a distance of 14 feet is dangerous, but her studio staff pleaded in vain. Only a few days before Miss Pickford insisted on riding a fractious mule in the play. The animal stumbles and lies sprawling on the ground, taking the rider with him. A double had been groomed for this episode, but Mary would not stand for the substitution. And throughout the production Miss Pickford participated in many unusually dangerous scenes, always refusing to let a double work for her. The story opens in Belgium, and ends in America.

FILMS IN NATURAL COLOURS.

The Mayflower Natural Colour Process, a new discovery by which films will be photographed and projected in natural colours, differs, we hear, from all previous attempts to produce the tints of nature on the screen. The colours and shades are faithfully mirrored on the screen through the medium of any make of cinematograph camera and any make of cinematograph projector, no attachments or apparatus being necessary. The process of photographing, developing, and printing films, with the Mayflower Natural Colour process on its sensitised stock, is identical with black-and-white cinematography. Manufacturers will not be affected, as their stock can be sensitised as required.

The entire world's rights are controlled in London by Mr. Frederick Bolton, of Anglo House, 1, Litchfield-street, W.C.2. A private exhibition will shortly be given.

HELPFUL ADVICE TO CONFECTIONERS, BAKERS, AND THE ALLIED TRADES.

Mr. Arthur Valentine (President of the Northampton Grocers' Association) says in an article which appeared in the "Grocer" dated September 17, 1921.
"Get out of the rut; don't keep flog ing dead horse. If there is a demand in your locality for a Cafe, and you have the accommodation, open one. It pays. If you already have a Cafe, instal a Soda Fountain; make a speciality of American Iced Dishes, Peach Melbar, Banana Split and Pineapple Flip." This is not theory, but practice. Mr. Valentine purchased a Flugel Soda Fountain in order to ensure the maximum success. Profit by his experience and start your Soda Fountain Bar now with a FLUGEL SODA FOUNTAIN. Send at once for our free illustrated Booklet describing the Flugel Machines in detail.
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ENTERTAINMENT FINANCE.

VARIETY VENTURES.

Two reports are to hand this week, and both deal with variety syndicate ventures. The first is that of the Metropolitan Theatre of Varieties, being the twenty-third annual report to the end of December last. The accounts show that after meeting all expenses there remains a divisible surplus of £3,424, which includes £735 brought forward from the preceding year. The directors now recommend a dividend of 2½ per cent., and after carrying £1,000 to the General Taxation and Reserve Fund, the balance of approximately £11,000 is carried forward to the current year's accounts. The company's business during the year is stated to have suffered from the effects of the serious dispute in the coal industry, the prolonged hot summer, and from the acute depression in trade. The most oppressive burden, however, which the company, in common with all other entertainment companies, has to suffer is the very heavy entertainment tax. In the year 1921 the amount paid for this tax in respect of the "Metropolitan" was over £7,500, or nearly three times the net profits. In addition to this the liability for income tax to April 5 next, on the three yearly average of profits, and for Corporation tax upon the annual profit, will come to something like £3,000.

Joining Forces.

As the shareholders have already been informed, arrangements have been concluded with the London Theatre of Varieties, Ltd., a company controlling some 30 variety theatres in London and the provinces, providing for close and amicable co-operation in all matters relating to the joint undertakings. In pursuance with this arrangement Mr. Charles Gulliver, managing director of the London Theatre of Varieties, has been elected to the board of the M.T.V., and Mr. Walter Payne and Mrs. Joseph Davis have joined the board of the L.T.V. The directors state that this arrangement is working satisfactorily and are of opinion that it should, in future, result in substantial benefits to the companies concerned.

There is little doubt that now the pinch of poverty and unemployment is being felt by the public the theatres and music halls and, in fact, all places of amusement, are sure to suffer, and in meeting adversity it will be absolutely necessary to pool resources, practise the strictest economy, and cut out competition as far as possible if such ventures are to remain upon a paying basis. The small dividend paid this time is an indication that this fact is realised in the case of the M.T.V. Cash resources will have to be very carefully husbanded until some return to normal trade conditions is established. The mortgage on the properties has been further reduced by the payment from the funds of £1,000, and now stands at £27,500.

Tax Twelve Times the Profit.

The figures of the United Varieties Syndicate, which comprises the East Ham and Tottenham Theatres, are approximately the same as those for the M.T.V. The divisible net profit amounted to £4,500 for the year to the end of December last, this sum including the balance of £3,400 brought forward from the previous account. In this case also the incidence of the Entertainment Tax has been severely felt, the sum in respect of the company's two theatres amounting to over £12,000, or nearly twelve times the net profit for the year. This enterprise also has been linked up with the L.T.V., and the beneficial effect of the combination has already made itself felt. The United Varieties Syndicate has an issued capital of just over £35,000, on which 2½ per cent. is paid this time, the balance being carried forward to the current year's accounts. Those who rail against the greediness of joint stock companies and accuse them of robbing the public to swell dividends can ponder on this slender return as compared with the yield of 5 per cent. and 6 per cent. that can be secured to-day on gilt-edged Government stocks, where the risk incurred is nil.

Picture Problems.

The matter of taxation, of course, also affects the cinema industry, and it is interesting to see that picture promoters appear to be keen to do a little taxing on their own account. They are still agitating for an import tax on foreign films, and it is reported that the Actors' Equity Association, which started the agitation because its members were afraid that foreign untaxed pictures would mean loss of or less employment, now wants the duty increased to 50 per cent. The reason given is that some American producers are making pictures in Europe in order to advantage themselves through the lower costs.

BARTHOLOMEW LANE.

NEW COMPANIES REGISTERED.

OLD COLWYN PICTUREHOUSE, LTD.—The Y.M.C.A. Buildings, Colwyn Bay, North Wales. Regt. Jan. 19. To erect picturedrome, billiard hall, cinematograph theatre, and carry on the business of caterers for public amusements and exhibitions. Capital £9,000 in 9,000 shares of £1 each. Directors: E. G. Horton, 23, Kerslake-road, Wallasey, Cheshire; H. J. Wheeler, 9, Penrhyn-road, Colwyn Bay, North Wales; G. Roberts, The Red Lion Hotel, Old Colwyn, North Wales; W. M. Evans, Central Stores, Old Colwyn, North Wales; J. R. Saronie, Prestatyn, North Wales.

DOCKS FRUIT AND FISH SUPPLY CO., LTD.—2, Bute-place, Cardiff. Regd. Jan. 20. To carry on the business of fish, vegetable, and fruit merchants, &c. Capital £1,000 in 1,000 shares of £1 each. Directors: H. E. Goeman, 300, Cowbridge-road, Cardiff; A. G. Edwards, 44, James-street, Cardiff.

DEATH OF A WELL-KNOWN COMPOSER.

Chevalier Luigi Denza, who years ago won fame as a composer of popular songs, died on Thursday in his 76th year. After travelling through Italy, Russia and France he settled in London in 1883.

Altogether he composed over 600 songs, amongst the best known being "Funiculi, Funicula," "Si tu m'aimais," "Come to Me," "A May Morning," and "'Tis June."

Chevalier Denza was a director of the London Academy of Music, and professor of singing at the Royal Academy of Music.

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RACING TOPICS.

LINCOLNSHIRE AND LIVERPOOL.
A Glance Over the Weights.

Although our preliminary canter over the weights may in a sense focus ideas in a few directions, it would be absurd to attempt to come to anything like conclusions, more especially as the acceptances may show that our views do not coincide with those who have the horses in charge. At most one can glance at the general form of the various entrants, paying more especial attention to those that wound up the past season in good style. There remains the more important questions of how they have been doing throughout the winter, and whether it will be possible to have them at top hole in what is now less than a couple of months' time.

The Lincolnshire.

Taking the Lincolnshire Handicap first, there can be little question that if one could be certain of seeing Leighton in his best form and fancied, he would want a lot of beating, despite his 9st. We should prefer him to any of those fast round him, as beyond doubt, when himself, he is a real good one. From what we can gather, however, Leighton is more likely to shine a little later in the season, and if we were to hazard a guess, his journey will be the City and Suburban, over a course on which he ran a great race for this distance in the Derby. The City and Suburban weights are not yet out, however, and until we see what sort of task he is set at Epsom it would be folly to carry the point farther.

Black Gown looks well in at 8—4, as he has shown himself possessed of magnificent speed, and able to get an easy mile. The Cambridgeshire distance was too far for him, a race run from end to end, but he won the Great Eastern Railway Handicap (6 fur.) with comparative ease from the speedy Chi lo Sa, giving her nearly a stone, and had previously beaten Sunblaze over a mile. This is an easy course, and he possesses one essential in great speed.

Monarch (8—6) cannot be considered overweighted, and there is no questioning his ability to race the full distance out. That the colt's speed is of the highest order has been evidenced on several occasions.

The National.

The Grand National entry contains the names of many that could not hope to prevail over such a distance, and against such obstacles, and the safest thing is to wait and leave them to weed themselves out between now and the day of the race. Four times out of five the National is won by a horse that shows real good form between January and March. We are just entering on the eliminating stage now, so keep a close eye on doings generally.

Gore is sure to find a fancied candidate from his bunch of champions. Whitaker's is another stable that will provide a danger, while the Hon. A. Hastings and the Harrison stable hold good hands. The Bore and All White, who finished second and third respectively last year, now meet Shaun Spadah on 10lbs. and 9lbs. better terms respectively, but there is a doubt about the former standing a preparation.

Hints for the Week.

On Wednesday at Manchester it will take a real smart one to beat KING MICHAEL in the February Handicap Hurdle Race. The horse could not be in better trim. SMASHAWAY is well worth an investment for the Salford Handicap Steeplechase, and quite on the top of his form.

On Thursday there is confidence in suggesting SHERWOOD FORESTER as the likely winner of the Waterloo Handicap Steeplechase, and PENCOED in the Stockport Handicap Steeplechase is another that is certain to take a lot of beating.

On Friday, at Sandown Park, back TRENTINO for the Mole Handicap Steeplechase. He has something to beat, but now at his best, and a really capable performer. TOMAHAWK is improving and is worth a trifle for the Metropolitan Maiden Hurdle Race.

On Saturday for the the Prince of Wales Handicap Steeplechase there is confidence in taking MY BATH to add to his success at Lingfield, although there may be danger from his old opponent, Spoil Five.

On Monday at Warwick the Shrubburgh Handicap Hurdle Race lies between MUSCADIN and Hasso, and of the pair the former is preferred.

On Tuesday the nicely-weighted HANDSWORTH will want a lot of beating for the Gaydon Handicap Hurdle Race.

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Mrs. Slade, 80, Lichfield Street, Queen's Park, Paddington, London, says: "Veno's Lightning Cough Cure has been a real blessing in my family. I first used it for my little boy when he had whooping cough. I had tried other things, and found them useless, but when I gave him Veno's it was surprising how soon he got well. I used Veno's after that for all my family. My last little baby was cured of bronchitis by it, and I have taken it myself for influenza. I found it splendid for this trouble as well as for other coughs and colds. My husband has had Veno's, too. He came home from the Front wounded and with a very bad cold. But, of course, he had Veno's, and that soon cured his cough."
Mrs. Slade.

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ON THE ROAD.

PLAYS.

AFGAR (BLUE).—Jan. 30, Aldershot; Feb. 6, Coventry.
ALADDIN (ARNOLD).—Jan. 30, H.M., Carlisle.
ALADDIN (COLLINS).—Jan. 30, Pavilion, Glasgow; Feb. 6, Theatre, Paisley.
ALADDIN (COLLINS).—Jan. 30, Hippo., Hamilton.
* ALI BABA AND THE FORTY THIEVES.—Jan. 30, Hippo., Eastbourne.
* ALLINGTON CHARSLEY OPERA CO.—Jan. 30, Hippo., Stockton; Feb. 6, Hippo., Stockton.
* ARCADIANS, THE (NORTH).—Jan. 30, Court, Liverpool.
* ARCADIANS.—Jan. 30, Emp., Peterborough.
* ARMITAGE & LEIGH REP. CO.—Jan. 30, O.H., Scarborough.
BABES IN THE WOOD (ANTHONY).—Jan. 30, Hippo., Coventry.
* BABES IN THE WOOD (JAZON AND MONTGOMERY).—Jan. 30, King's, Manchester.
BABES IN THE WOOD (MEARS).—Jan. 30, Alh., Stourbridge; Feb. 6, Grand, Walsall.
BABES IN THE WOOD (RAY AND CALDEN).—Jan. 30, Hippo., Bury.
BABES IN THE WOOD (SCOTT).—Jan. 30, Grand, Bolton.
* BABES IN THE WOOD (VENTOM SWIFT).—Jan. 30, Surrey T., S.E.; Feb. 6, T.R., Worcester.
* BABY MINE. — Feb. 6, Hippo., Boscombe.
* BAYNTON (HENRY) SHAKESPEAREAN CO.—Jan. 30, Hippo., Birkenhead; Feb. 6, Court, Wigan.
BEAUTY AND THE BEAST (BERT GRAPHO).—Jan. 30, Queen's, Leeds; Feb. 6, Hippo., Chesterfield.
* BE CAREFUL, BABY. — Jan. 30, Palace, Chelsea.
* BELLE OF NEW YORK.—Jan. 30, Wimbledon Theatre.
BENTLEY'S CO. (FREDERICK). — Jan. 30, Hippo., Dublin.
* BETTY (MACDONALD AND YOUNG). Jan. 30, New, Crewe.
BEYOND THE VEIL.—Jan. 30, Hippo., Rugby.
* BLUE LAGOON (T. C. WRAY).—Jan. 30, Castleford; Feb. 6, P.O.W., Grimsby.
* BO-PEEP (CARLTON FREDERICKS). —Jan. 30, Palace, Frome (3), Palace, Chippenham (3).
* BROWN SUGAR (LION, WALLS AND HENSON).—Jan. 30, Hippo., Richmond; Feb. 6, New, Cambridge.
* BROWN SUGAR (MAINWARING-DUNSTAN).—Feb. 6, T.R., Inverness.
* BULL-DOG DRUMMOND. — Jan. 30, Lyceum, Newport, Mon.; Feb. 6, Royal, Portsmouth.
BURGLARY.—Jan. 30, County, Shrewsbury.
* CARL ROSA OPERA CO.—Jan. 30, Aberdeen; Feb. 6, Dundee.
* CARL ROSA OPERA CO.—Jan. 30, Ashton; Feb. 6, Nottingham.
* CARL ROSA OPERA CO.—Jan. 30, South Shields; Feb. 6, Stockport.
* CARL ROSA OPERA CO.—Jan. 30, Colwyn Bay; Feb. 6, Public Hall; Briton Ferry.
* CHARM SCHOOL (MACDONALD AND YOUNG).—Jan. 30, T.R., South Shields.
* CINDERELLA (JAZON AND MONTGOMERY).—Jan. 30, Empire, Ashton-under-Lyne.
* CINDERELLA (RUSSELL).—Jan. 30, Palace, Warrington.
* DADDY LONGLEGS (MACDONALD AND YOUNG). — Jan. 30, Grand, Nelson; Feb. 6, Grand, Mansfield.
DEANE (HAMILTON) CO.—Jan. 30, South Parade Pier, Southsea; Feb. 6, T. R., Rochdale.
* DENVILLE REP. CO. (ALFRED).—Jan. 30, Arcadia, Colwyn Bay; Feb. 6, Arcadia, Colwyn Bay.
DICK WHITTINGTON (BISHOP).—Jan. 30, Royal Hippo., Salford.
DICK WHITTINGTON (CLIFTON).—Jan. 30, Victoria, Ripley.
* DICK WHITTINGTON (CROMO).—Jan. 30, Hippo., Ipswich.
DICK WHITTINGTON (CHARM).—Feb. 6, Hippo., Hamilton.
DICK WHITTINGTON (SALBERG). — Jan. 30, Hippo., Manchester.
* DOBBELL (W. L.).—Jan. 30, Town Hall, Neagh; Feb. 6, Town Hall, Ennis.
* DOLLAR PRINCESS, THE.—Jan. 30, T.R., Rochdale; Jan. 6, T.R., Halifax.
DORAN (CHARLES) SHAKESPEAREAN CO.—Jan. 30, T.R., Windsor; Feb. 6, West Pier, Brighton.
* D'OYLY CARTE OPERA CO.—Jan. 30, Court, Wigan; Feb. 6, Vic. O. H., Burnley.
FAIR AND WARMER (WYN WEAVER). Jan. 30, T.R., Jarrow-on-Tyne; Feb. 6, T.R., Hyde.
FOLLIES, THE.—Jan. 30, West Pier, Brighton.
* FORBES-ROBERTSON (FRANK) CO.—Jan. 30, Palace, Ramsgate; Feb. 6, Lyceum, Ipswich.
* GABRIELLE.—Jan. 30, Lyceum, Edinburgh; Feb. 6, Lyceum, Sheffield.
* GARDEN OF ALLAH.—Jan. 30, Emp., Preston; Feb. 6, T.R., Bury.
* GIPSY PRINCESS ((IMESON).—Jan. 30, County, Reading; Feb. 6, T.R., Guildford.
* GIPSY PRINCESS (MACDONALD AND YOUNG).—Jan. 30, T.R., Stockport.
* GIPSY PRINCESS, THE. — Jan. 30, T.R., Brighton; Feb. 6, Prince's, Manchester.
GOLDEN MOTH, THE.—Jan. 30, King's, Glasgow; Feb. 6, His Majesty's, Aberdeen.
GOODY-TWO-SHOES (CLARENCE).—Jan. 30, Met., Bootle.
* GREET (BEN) AND CO. — Feb. 6, County, Reading.
* HELL - MITCHELSON (E.) REPERTORY CO.—Jan. 30, T.R., Leicester; Feb. 6, T.R., Leicester.
HIS LITTLE WIDOWS.—Jan. 30, Hippodrome, Southampton.
* HUMPTY-DUMPTY (De LACY).—Jan. 30, Pav., Liverpool.
HUMPTY-DUMPTY (HOWARD AND WYNDHAM).—Jan. 30, T.R., Nottingham.
* HUNKY DORY.—Jan. 30, O.H., Dunfermline.
* IN NELSON'S DAYS.—Jan. 30, P.O.W., Birmingham.
* IRENE (MACDONALD & YOUNG'S SOUTH CO.). — Jan. 30, King's, Greenock.
* IRENE (MACDONALD & YOUNG'S NORTH CO.).—Jan. 30, T.R., Blackburn; Feb. 6, Pav., Ayr.
IRISH MAID, AN.—Feb. 6, Grand, Blackpool.
JACK AND JILL (HENRY LEES).—Jan. 30, Hip., Leigh; Feb. 6, Court, Warrington.
JACK AND THE BEANSTALK (LEVY & CARDWELL).—Jan. 30, Emp., West Bromwich.
* KIKI.—Feb. 6, Palace, Gloucester.
* KISSING TIME.—Feb. 6, H.M., Carlisle.
* KNAVE OF DIAMONDS. — Jan. 30, T.R., Bournemouth; Feb. 6, Pleas. G., Folkestone.
* KNAVE OF DIAMONDS (HOWARD & CHATTELL).—Jan. 30, County, Bedford; Feb. 6, T.R., Macclesfield.
* KNAVE OF DIAMONDS (VIOLET VANBRUGH).—Jan. 30, T.R., Portsmouth; Feb. 6, Grand, Wolverhampton.
* LADY OF THE ROSE.—Jan. 30, Prince's, Manchester; Feb. 6, Lyceum, Edinburgh.
* LITTLE DUTCH GIRL (HUTCHISON).—Jan. 30, Grand, Oldham; Feb. 6, T.R., Barnsley.
LITTLE MISS MUFFET (HENRY LEES).—Jan. 30, Court, Warrington; Feb. 6, O.H., Wakefield.
LITTLE RED RIDING HOOD (KIDDIE). Jan. 30, Hippo., Chesterfield.
LITTLE RED RIDING HOOD (KIMBERLEY).—Jan. 30, T.R., Aston.
LOVE MATCH, THE.—Jan. 30, Pleasure Gardens, Folkestone.
* MAID OF THE MOUNTAINS (MACDONALD & YOUNG).—Jan. 30, Lyceum, Taunton.
* MARY (BUTT).—Jan. 30, Lyceum, Sheffield; Feb. 6, King's, Glasgow.
* MARY (MACDONALD & YOUNG).—Jan. 30, T.R., York.
MOTHER GOOSE (FRED COLLINS).—Jan. 30, Palace, Bordesley.
MOTHER GOOSE (READING).—Jan. 30, T.R., Yarmouth.
* MOTHER GOOSE (VENTOM SWIFT). —Feb. 6, Hippo., Stockport.
* MOTHER GOOSE (VENTOM SWIFT). —Jan. 30, Surrey Theatre; Feb. 6, Palace, Newcastle.
MOTHER GOOSE (WAGNER).—Jan. 30, T.R., Barnsley; Feb. 6, Queen's Park, Manchester.
* MY OLD DUTCH (CHEVALIER).—Feb. 6, Hippo., Southampton.
* NAUGHTY WIFE (MACDONALD & YOUNG).—Jan. 30, Darlington; Feb. 6, T.R., Bolton.
* NIGHT OUT, A (T. C. WRAY).—Jan. 30, Perth T., Perth; Feb. 6, O.H., Dunfermline.
* NIGHTIE-NIGHT. — Jan. 30, Grand, Luton; Feb. 6, Grand, Southampton.
* NOTHING BUT THE TRUTH (MACDONALD & YOUNG).—Jan. 30, Palace, Newark (3), Exchange, Spalding; Feb. 6, T.R., Sunderland.
OLE KING COLE (HENRY LEES).—Jan. 30, Theatre, Paisley; Feb. 6, Hippo., Greenock.
* O'MARA OPERA CO. Jan. 30, Liverpool.
OUR KID.—Jan. 30, Pavilion, Leicester.
* PADDY THE NEXT BEST THING (RED).—Jan. 30, Grand, Falkirk; Feb. 6, Perth T., Perth.
* PEG O' MY HEART (MACDONALD & YOUNG).—Jan. 30, Palace, Gloucester; Feb. 6, T.R., Bath.
QUEEN OF HEARTS.—Jan. 30, T.R., Birmingham.
RED RIDING HOOD (BYRNE).—Jan. 30, Hippo., Huddersfield.
ROBINSON CRUSOE (FORDE).—Jan. 30, Emp., Edinburgh.
* ROBINSON CRUSOE (JAZON & MONTGOMERY).—Jan. 30, Osborne, Manchester.
* ROMANCE.—Jan. 30, Empire, Swindon; Feb. 6, T.R., Merthyr.
* ROSE OF ARABY.—Jan. 30, Empire, Penge.
* ROYAL DIVORCE, A.—Jan. 30, Grand, Blackpool; Feb. 6, Grand, Halifax.
* SAFETY MATCH, A (COURTNEIDGE).—Jan. 30, Royalty, Chester; Feb. 6, Gaiety, Dublin.
* SALLY (GROSSMITH & MALONE).—Jan. 30, T.R., Bolton; Feb. 6, Grand, Oldham.
* SAVAGE AND THE WOMAN.—Jan. 30, Hippo., Southend.
* SEVEN DAYS' LEAVE.—Feb. 6, Palace, Warminster.
SIGN OF THE CROSS. — Jan. 30, T.R., Barry; Feb. 6, New, Port Talbot.
* SILVER KING, Jan. 30, Canterbury and Ashford; Feb. 6, Artillery, Woolwich.
* SINBAD THE SAILOR (CARLTON FREDERICKS). — Jan. 30, Palace, Bridgwater (3), T.R., Barnstaple (3); Feb. 6, Palace, Salisbury.
SINBAD THE SAILOR (LE CREN). — Jan. 30, Palace, Carlisle.
SINBAD THE SAILOR (KEIR).—Feb. 6, T.R., Peterborough.
* SKIN GAME, THE.—Jan. 30, New T.R., Worcester.
SLEEPING BEAUTY (LEVY).—Jan. 30, West Bromwich Empire.
* SOUTHERN MAID, THE. — Feb. 6, Opera House, Burton-on-Trent.
* SYBIL.—Jan. 30, O.H., Southport; Feb. 6, Empire, Preston.
* TO-NIGHT'S THE NIGHT.—Feb. 6, Grand, Croydon.
UNCLE NED.—Feb. 6, O.H., Blackpool.
UNCLE TOM'S CABIN.—Jan. 30, Empire, Edmonton.
* WEEK-END A (W. W. ELLIS NO. 1 CO.).—Jan. 30, Hip., Balham; Feb. 6, Alex., Stoke Newington.
* WRONG NUMBER. — Jan. 30, T.R., Chatham; Feb. 6, Lyceum, Newport.

REVUES.

* BEHIND THE SCENES. — Jan. 30, Hip., Ipswich.
COME ON, STEVE. — Jan. 30, Hippo., Liverpool; Feb. 6, Hippo., Liverpool.
* DREAM GIRL, THE.—Jan. 30, Palace, Grimsby.
* FRENCH BEANS. — Feb. 6, Hippo., Southend.
GOAL.—Jan. 30, Hip., Bolton.
* JACK OF ALL TRADES. — Feb. 6, Olympia, Shoreditch.
JINGLES.—Jan. 30, Grand, Clapham; Feb. 6, Palace, Camberwell.
JOY-BELLS.—Jan. 30, Empire, Islington.
LIZZIE.—Feb. 6, Dover.
LONDON TO BAGHDAD.—Jan. 30, Emp., Chiswick; Feb. 6, Palace, Reading.
LUCKY LIZA.—Jan. 30, Hippo., Cannock.
* ME AND MY GAL.—Jan. 30, Hippo., Wolverhampton; Feb. 6, Grand, Clapham.
MR. TOWER OF LONDON.—Jan. 30, Barrow; Feb. 6, Pavilion, Glasgow.
* MUMMING BIRDS.—Jan. 30, Palace, Euston.
OH, I!—Jan. 30, Pall., Llandudno; Feb. 6, T.R., Darlington.
OH, LAUGH.—Feb. 6, Hippo., Wolverhampton.
PATCHES.—Jan. 30, Hippo., Sheffield; Feb. 6, Hippo., Leeds.
PEDLAR'S PIE.—Jan. 30, Gaiety, Hastings.
* PINS AND NEEDLES.—Jan. 30, King's, Dundee; Feb. 6, Hippo., Newcastle.
ROCKETS.—Jan. 30, Empire, Glasgow.
ROSE-PETALS.—Jan. 30, Jubilee Hall, Weymouth.
ROUNDABOUT, THE.—Jan. 30, Palace, Salisbury; Feb. 6, Palace, Salisbury.
* SAMMY IN SOCIETY.—Jan. 30, Crown, Eccles.
* SCARLET RUNNERS.—Feb. 6, Hippo., Ipswich.
* SCRAP-BOOK, THE.—Jan. 30, Alhambra, Bradford.
SCRAPS.—Jan. 30, Hippo., Huddersfield.
SHIP AHOY!—Jan. 30, Alhambra, Stourbridge.
SPANGLES.—Jan. 30, Palace, Hull.
SPARKLETS.—Jan. 30, Arbroath.
SPLASH ME.—Jan. 30, Hippo., Norwich; Feb. 6, Pavilion, Ramsgate.
* SPLINTERS OF 1922. — Jan. 30, Palace, Walthamstow.
SWEET FANNY ADAMS.—Feb. 6, T.R., Canterbury.
TAKE A REST.—Jan. 30, Pav., Ayr.
THERE YOU ARE THEN. — Feb. 6, Palace, Bradford.
TRIP TO PARIS.—Jan. 30, Pav., Ashington.
WHAT A LAD.—Jan. 30, Hippo., Darwen.
WHAT A LIFE! — Jan. 30, Metropole, Bootle; Feb. 6, Grand, West Hartlepool.
WHAT A NIGHT!—Jan. 30, Metropole, Glasgow.
WHAT NEXT?—Jan. 30, Hip., Dover.
* WHIRLIGIG, THE (No. 1).—Jan. 30, Alhambra, Barnsley.
* 1922 REVUE.—Jan. 30, Empire, New Cross.

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Musical Comedy Revue, by Marcus Sley, Music Composed by Jack Ware, Produced at the Elephant and Castle Theatre on Monday, Jan. 23.

After five weeks of pantomime, Mr. Charles Barnard reverted to musical comedy on Monday evening, when a good house assembled to witness Mr. Marcus Sley's new revue, which has proved successful on tour. "'Reel' Fun" is a pleasing and attractive show, and captured patrons of this house with its many songs, dances, and effervescent fun.

The plot is of the slightest: the heroine's father is proprietor of the chief studios in Cinema Land, Blinkville, and she falls in love with the leading man. This arouses the ire of the old man, and he is relentless in his endeavours to prevent the marriage. After many interesting episodes, including the abduction by brigands of the heroine, she is able eventually to wed the young man of her choice.

The most successful songs included "King Solomon" and "Bees and Honey," sung very agreeably by Lew Hedges. In association with Miss Gladys Morgan he also scored in a pretty duet, "Feather Your Nest." The last-mentioned clever artist (known as "the Welsh Nightingale") was successful in "Cinema Land." Miss Nita Van Biene was heard to much advantage in "Pucker Up and Whistle," and also in an effective solo. Excellent work was done by the Royal Breconia Singers, whose rendering of "I Passed by Your Window" delighted the audience. The duet "Comrades" was also admirably sung, and a pot-pourri of melody from the clever troupe added materially to the brightness of the show. In the comedy business both Billy Gardiner and Billy Martinette were very successful. Jack Kendrick proved entertaining, and Ruby Leslie and the Four Flickers helped in the success achieved. Mention should also be made of the capital eccentric dancing of Lew Hedges.

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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—*Henry VI., Act ii, Scene iii.*

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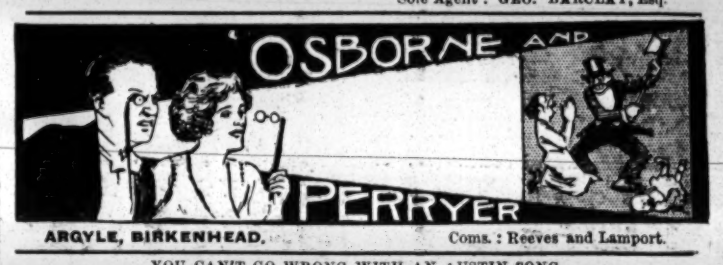

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No, Henglers, we reckon those Sunsets are all "Moonshine"!

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Playing lead in "Oh! Laugh."

Hope the gentleman next door swallows that Swanee whistle!

BILLY CARYLL

Starring in "Oh! Laugh."

Had ten minutes with the Dumb-bells before seeing the visitors from Greenock who called at Aldershot last week. But they Worr-all pals!
Suppose they call it Ponty-Pride now Trevor Jones! Who does she look like? Dear old Mammy or poor old Father!
I warned those "Tigers" not to wander in Notts Forest!

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ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR FEBRUARY 6, 1922.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
John Coates, G. P. Huntley and Co. in "Wallpapers," Wish Wynne, Malvina, Cole and Robbins, Mr. and Mrs. Jack Carlton, Rigby Troupe, W. V. Robinson, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Olive Fox, Clarkson Rose, Chris Richards, O'Neil and Thayer, May Henderson, Mark Coney, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Captain Charles Erard, Armstrong and Howarth, Erne Warsaw, Fred Russell, Fayre Four, Marjorie Fulton, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Company as booked.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Val Vett, Lily Shaw, Togan and Geneva, Benedetti Brothers, Edna Maude, Finlay Dunn, Wentworth, Knight and Lake, May Sherrard, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
Warwick Pryce, Company as booked, Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 2.30 p.m. for:—
Rea and Noble, Gaby Revette, Cornalla and Eddie, Hilda Nelson, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Company as booked.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Alice Craven, Gilbert and French, Bruce Green, Mendez Troupe, Julot and Piero, Bioscope
(Matinees Monday and Tuesday.)

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for:—
Leslie Strange, Parish and Peru, "Too Many Wives," M. Alphonse Berg, Lily Burns, Walker's Juveniles, Bioscope.

And in association with the above—
THE ALHAMBRA, LONDON, W.C.
Cinema Season.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, Feb. 6th, 1922.

LONDON PAVILION.
C. B. Cochran production
"Fun of the Fayre."

OXFORD.

METROPOLITAN.
Rehearsal at 12.15.
Pichel and Scale. O'Brien and Lady.
Hal Bryan, etc.

CHELSEA PALACE.
Rehearsal at 12.
Company as Booked.

SOUTH LONDON.
Rehearsal at 12.
Hart and O'Brien. Olga Morselli.
Windsor, Edgar, Kellaway.
Alex Mee and Co. in
"At Ten o'clock To-morrow."
Wilfred Burnand, Dale and Williams.
The Gerbola Trio. Len Taylor.

WALTHAMSTOW PALACE.
Rehearsal at 1.
Alexander Productions present
"The Woman Intervenes."
Hayman and Franklin.
Norton and Simmonds.
The Paris Trio. Hobart and Hobbs.
Nina and Nora.
Charlie Poley and Partner, etc.

EUSTON.
Rehearsal at 12.
Antonet and Beby. The Five Macleods.
Violet Trevenyon. Fusco.
George Rymer. Milton Bros., etc.

EAST HAM.
Rehearsal at 12.
Abbie Mitchell and Quartette.
Bert Hughes and Co. Rich and Galvin.
Dolly Elsworthy. Drienne and Rene.
The Motramos. Vine and Russell.
Les Vieviaris.

TOTTENHAM.
Rehearsal at 12.
Con. Ingham and Co. in
"Misery O.K."
Howard Rogers. Helen Frederic and Co.
Zona and Milroy. Carvet and Verena.
Rene Dell. Okayama Troupe.
Norman Carrol.

BRIXTON EMPRESS.
Rehearsal at 12
Fred Karno's "Mumming Birds."
The Five Bombays. Bert Maddison.
Cecil and Ian Law Tom Leamore.
Percy Val.
Marie Ilka and Wilbur Lentone in
"Tears."

WATFORD PALACE.
Rehearsal at 1.
Charles Steuart presents
"Be Careful Baby."

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARD.

FAYRE FOUR, THE SISTERS,
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Vacant Feb. 13.
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FOOTLIGHT FACTS.

This Week's Portraits.
We reproduce this week photographs of (1) Elsie Prince, who is making a striking success as principal boy in Wylie and Tate's "Aladdin" pantomime at the Olympia, Liverpool, and (2) Syd Moorhouse, whose excellent singing of "That's How I Believe in You" is meeting with marked appreciation at the Hippodrome, Devonport, this week. Miss Prince's principal vocal successes are "Mammy's Arms," "Ain't We Got Fun" and "Crooning" (the last-named worked as a duet with the principal girl).

Fine Combination.
Hidalgo Migliar's Vocal Quartette have scored an emphatic success in "Amazon," which number they have just taken up. Other Feldman numbers will soon be added to the repertoire of this capable combination.

The Concertina King.
This refers to Percy Honri, of course, who "senses" public requirements to his own interest and the public's delight.
His big attractions just now are, "Ain't We Got Fun," "Bantry Bay," and the phenomenal foxtrot success, "Moonlight."

Betty and Billy.
In the three excellent numbers, "I Thought You Loved Me," "Make Believe," and "Chinky Lee," Betty and

ELSIE PRINCE.

Billy Burne make merry melody and draw a great deal of well-merited applause.

Sylvo's Success
Frank Sylvo, whose juggling act is at once interesting and mysterious, carries the right musical material with him in "Chinky Lee" and "Companas," two numbers famous in all quarters of the country.

Versatility.
William Hewitt, baritone, displays considerable versatility in his handling of the three numbers, "Old Pal," "Ain't We Got Fun?" and "Down Yonder."

Tried and Proved Good.
Albert Vivian Peake's splendid production, "One Fleeting Hour," is an established success. To introduce anything but the very best songs into this show would be a fatal mistake which the management, as wise men, avoid. They are not taking any risk in "Roll On, Beautiful World," and "Down the Trail," two of Ernest R. Ball's finest compositions, which take their place naturally in this artistic act.

A Wise Selection.
Crasey Hicks and Pass make no mistake in selecting a real heart-finding number. Their choice is "I'd Love to Fall Asleep and Wake Up in My Mammy's Arms," and it is supported by public appreciation of their work with this fine song.

A Good "Double"
In "Ta Ta" and "Linger a Little Longer" Hazel Glade has got a couple of rattling good numbers, of which she makes the most all the way round.

"T. T."
In this case "T. T." does not stand for Pussyfoot—we hope not, anyway! It stands for the Tricky Trombonist yclept Henry Fisher, whose antics, as Mr. Pickwick would say, are very amusing. H. F. features "I Thought You Loved Me" in good style.

The Noodles
Are not living up to their description, happily. On the contrary, they are featuring "Campanas," and making it an outstanding item in a thoroughly good act.

Fine and Dandy.
Hurman, as our Transatlantic cousins would say, is feeling fine and dandy these days. No wonder, seeing that he is drawing unstinted applause for his good work in "Chinky Lee" and "Campanas." Two numbers after his own heart, it may be said.

FOOTLIGHT FACTS.

Happy Hanley.
"Cinderella," at the Theatre Royal, Hanley, is a bright show. Rene Ralph, already noticed in these columns, is the handsome Prince Charming, all sparkle and go in "Ain't We Got Fun?" and Violet Kersey is the ideal "Cinderella," who combines with Miss Ralph in an artistic rendition of the popular duet, "Linger a Little Longer." Then there is Ivy Pole, in the rôle of Dandini, featuring "Margie," and carrying the crowd, as the saying is. Altogether a fine panto, in which the three well-handled Feldman songs stand out with conspicuous brilliance.

B. B. and D.
Otherwise Boon Boys and Doris are delivering the real goods in "Down Yonder," "Early to Bed," and "Georgia Town." Bright, bustling numbers, calculated to rouse the most jaded audience. That's the stuff to gi'e 'em!

"Two Winners."
Jack Carter opines that "Down the Trail" and "Mammy's Arms" are two winners. Jack is on a safe thing!

Reporting Success.
"I am pleased to report great success of 'Moonlight,' sung by Elsie Doree, in

SYD MOORHOUSE.

'What a Night' revue." Thus Walter Kemp, who, Oliver Twist like, asks for more of the same successful brand; but who, unlike Oliver, will get more!

Better Late Than Never.
This is the only consolation we can offer May Hart, who says of "Carissima": "I wish I had had it sooner." May and her partner, Bert Berry, are now featuring "Amazon," in addition to "Carissima," and putting them over in attractive style.

"Two of the Best."
This is the apt description of "Linger a Little Longer" (duet by Lily Carr and Poppy Ashton) and "Mammy's Arms" (solo by Poppy Ashton), featured in Joe Collins' "Dick Whittington" pantomime. The description surely fits.

Another J. C. Success.
"Cinderella," another Joe Collins production, and another success, makes a big vocal feature of numerous Feldman songs, in which Esme Willard and Lennie Deane, principal boy and girl respectively, share honours. The numbers are "Ta-Ta," "Down the Trail," "Mammy's Arms," and "Linger a Little Longer." In instrumental connection we have the orchestra giving evidence of high artistry in "Premierland" and "Chinky Lee."

"Going Fine."
Lena Rosenberg, now on a Continental tour, tells us that "Down Yonder" is "going fine." Miss Rosenberg wants us to keep her in touch with the "live" numbers which she knows come from Feldman's. We shall not fail her.

Hayes and Jayes.
We could not usefully add anything to the following comprehensive report received from Jack Hayes (of Hayes and Jayes):—
"It is with the greatest pleasure we write to thank you for the very good service we have obtained from "Feldman" songs. As we have informed you previously, we are playing Prince Charming and Dandini with B. Mainwaring Dunstan's 'Cinderella,' and Miss Jayes as Prince Charming uses 'Try a Smile' and 'Down the Trail' with good effect. I might mention that the latter number (with myself harmonising the chorus) was the first number in the show to take an encore, and this in a show full of the best stuff. Another great success is 'Linger Longer,' which Miss Jayes works with Miss Eva Linacre (Cinderella). The Loughboro' paper reported: 'Their duet "Linger Longer" earns a merited recall.' I myself have worked 'I Was Out Late Last Night" all through to flattering receptions. Once again thanking you for so many past favours, and wishing you every success in your new premises."

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